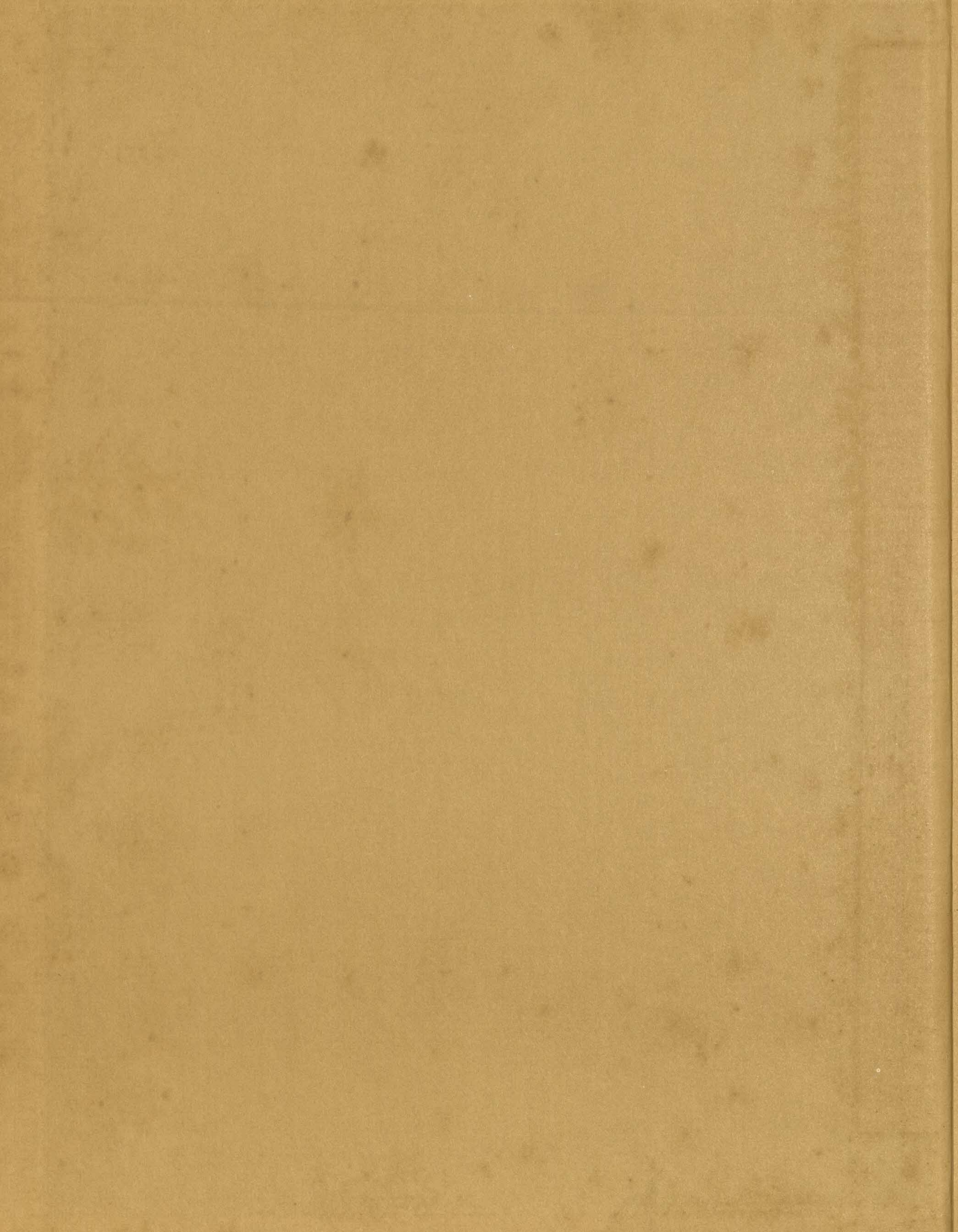


Golden Hands | 3

The complete
knitting,
dressmaking
and needlecraft
guide

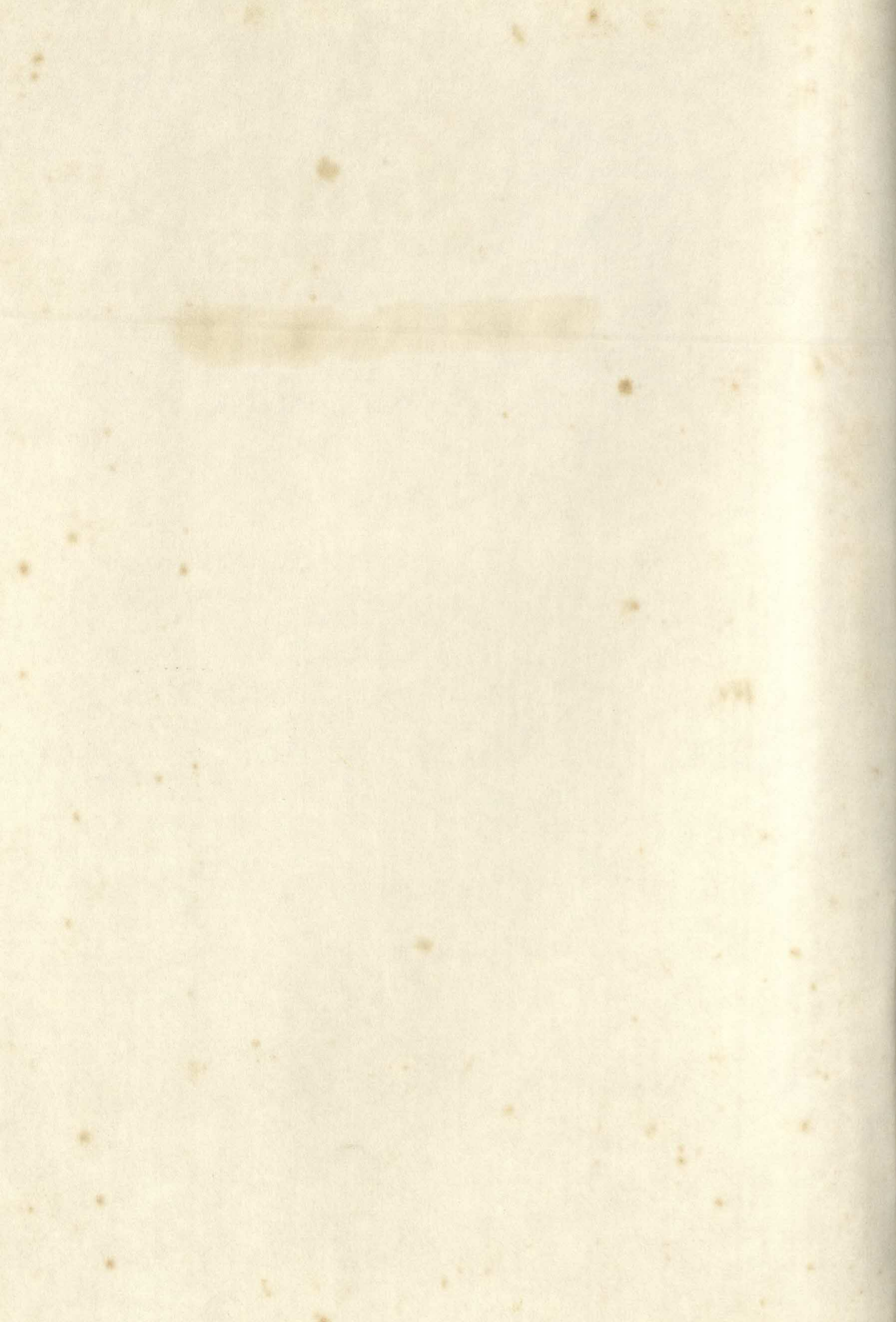




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Golden Hands

Hamlyn House



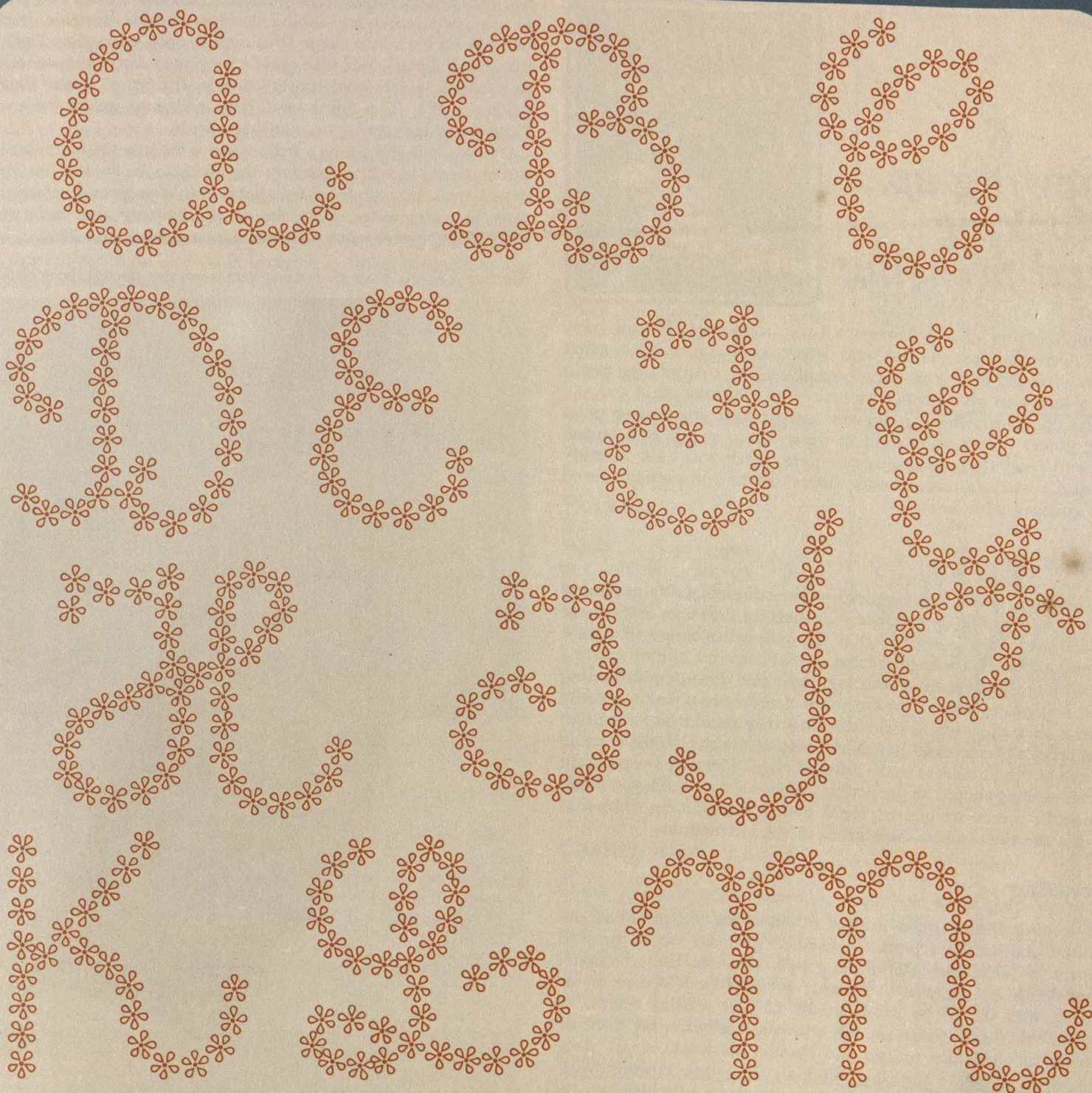
Volume 3

Contents

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Canvas Work	
Belting away with cross stitch	212
Criss cross stitches	232
Satin smooth	252
Apple pin cushion	272
Crochet Know-how	
Rainbows and catherine wheels	206
Fair and square	226
Designing with motifs	246
Bobbly trimmings	266
Lace and flower star motifs	283
Daisy Work	
Daisy joining	214
Party looks for mothers-to-be	274
Dressmaking	
The basic dress continued	216
Focus on hems and waists	236
Prepare to pleat	256
One pattern – many skirts	276
Knife-pleated skirt	286
Embroidery	
A flourish of ferns	208
Cross stitch methods	228
The feather stitch family	250
Tambour work on caftans	268
Enlarging and reducing designs	284
Fashion Flair	
Capes, tunics and skirts	220
Butterflies, chickens and ducklings	240
Country style embroidery	260
Sleeping pretty	280
Home Sewing	
Collector's cushions	234
Knitting: Basic Wardrobe	
The drummer boy coat	204
Knit two dresses from one pattern	224
Knit him a casual sweater	264
Knitting Know-how	
Sewing up, blocking and pressing	202
Picking up stitches and grafting	222
Lacy look stitches	242
Specially for 12-year-olds	262
Rose-embroidered baby boots	282
Machine Knitting: Basic Wardrobe	
Racy, lacy party looks	244
Pattern Library	
Daisy alphabet (i)	201
Daisy alphabet (ii)	221
Basketful of posies	241
Florentine canvas work	261
Strawberries and toadstools	281
Take Care	
All about fabrics and fibres	289
Tatting	
Lovely lace that's easy to make	254



Pattern Library

Daisy alphabet

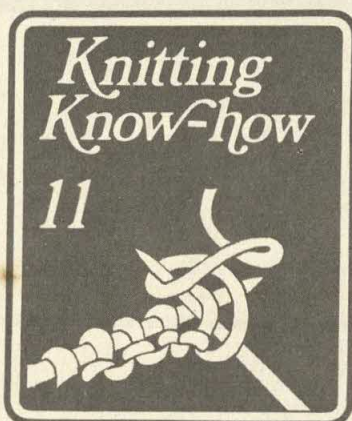
Next time you want to put initials on your favourite scarf or hankies, do it with flowers. These initials are worked completely in daisy chain stitch. To embroider letters the same size as those illustrated on a very fine linen or cotton, or a gauzy type of fabric, first trace the initials you want on to the fabric. Either draw in

the whole daisy lightly with a very sharp yellow or white pencil, or simply put dots at the centre and tips of the petals. Embroider the daisies with one strand of stranded cotton or any fine embroidery thread.

If you want the back to look as good as the front finish off each daisy separately. This gives a series of stars at

the back of the embroidery. For a bold, gay look to decorate a cushion or a pocket on jeans or a dress, work the initials on a much larger scale with tapestry or crewel wool. When working on a larger scale, make a centre with a French knot. The rest of the alphabet follows in the next Pattern Library chapter.

Sewing up, blocking and pressing



The finishing of a garment is very important. If you have followed the instructions and made each piece with great care it would be a great pity to spoil it all by being in too much of a hurry to give proper attention to the finishing.

First check whether or not the instructions tell you to press the pieces before you begin to make them up. It will be too late to read that you must not press after you have already begun and certain man-made fibres can be completely ruined by contact with heat.

Blocking

If, however, pressing is required prepare the pieces by neatening any yarn ends. To do this, darn the ends up the edges of the work which are to be seamed so that the ends are secure and cannot eventually work themselves loose.

Now, place each piece of knitting, right side down, on an ironing pad and pin evenly round the edges. It is better to use too many pins rather than too few for this and they should be steamproof like tailor's pins so that they do not rust. Never stretch the knitting or the pins will tend to make a fluted edge. The shape you obtain when pinning should be the perfect finished shape which you seam. Once the pieces are pinned, check with a rule that the width and length are the same as those given in the instructions.

Pressing

An ironing board is too narrow for most knitted pieces so the knitter who wants a perfectly finished garment would be well advised to make herself an ironing pad. This can easily be done. First decide on the size you want: it could be a square or an oblong, and should be large enough to take a dress length. To back the ironing pad use felt or a piece of baize, lay three or four pieces of blanket on top (old blanket pieces are ideal), then two layers of white sheeting. Bind all the edges together with wide bias binding. You now have a pressing pad which can be used on an unpolished hard surface like a kitchen table or even on the floor.

Wring out a clean, white, cotton cloth or piece of old sheeting in warm water and place over the top of the knitted work to be pressed. Do not allow the damp cloth to extend over any of the ribbed edges: these require no pressing. With a warm iron, press evenly but not too heavily the surface of the knitting. You could spoil your work by pressing too heavily, such as flattening the stitches out of all recognition or leaving tell-tale iron marks. The iron must be pressed down and lifted up again without moving along the surface as you would do if you were actually ironing. If you do use an ordinary ironing method you are liable to stretch and crease the knitting and spoil the perfect shape you have

obtained by carefully pinning out the garment in the first place. If any garter stitch or ribbing becomes pressed in error, it can be steamed back into shape (this applies only to wool and not to man-made fibres), but take great care not to direct the steam on to yourself as you hold the knitting in the jet of steam from a boiling kettle. The damp and heat will soon make the over-flattened strands spring up into shape again.

Of course, this can prove a tedious job if the area to be revived is rather large, in which case lay the piece to be treated on your ironing pad. Do not pin, simply pat it flat. Wring out the damping cloth in warm water, place flat on the knitting and leave until the ribbing, garter stitch or pattern springs back into life.

Knitting pinned in place for pressing with warm iron through damp cloth



Seams

To stitch knitting, use a blunt-pointed needle as it is less likely to split the stitches and spoil the effect of a neat seam.

If the garment has been made in a fairly thick yarn it is best to split the yarn for seaming or buy a thinner one in the same shade. You will then find the stitching a lot easier and the result neater.

Back stitch seam

The back stitch seam is worked in very much the same way as in dressmaking except that it is important to keep looking at the other side of the seam to check that you are not splitting any of the stitches and are working along a straight line. Whether you

work half or one stitch in from the edge is a matter of personal choice and may be determined by the thickness of the garment which is to be seamed.

Start seaming by working two small stitches, one on top of the other. *Now, with the needle at the back of the work, move along to the left, bringing the needle through to the front of the work the width of one stitch away from the last stitch. Take the needle back to the left-hand end of the last stitch and take it through to the back of the work. Repeat from * until the seam is complete. Care must be taken to pull the stitches firmly through the knitting so that they do not show like an untidy ladder on the right side when finished. Do not stretch the seam by pulling it over your fingers, or draw it too tight so that it becomes a different length to the knitting round about it.

Back stitch seaming



Invisible seam

The photograph shows the seam being worked on the right side of the work.

Begin by securing the sewing yarn to one side. Pass the needle directly across to the other side of the work, picking up one stitch. Pass the needle directly back to the first side of the work, picking up one loop. Continue working in this way as if you were making rungs of a ladder but pull the stitches tight so that they are not seen on the right side when finished.

All seams should be pressed on the wrong side after completion.

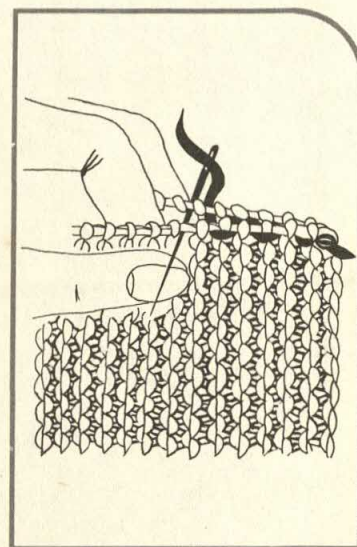
Invisible seaming



Flat seam

This is the best seam to use when two edges are to be drawn together such as in ribbing.

This method can also be worked on the wrong side working through the extreme edge stitches as seen in the diagram on the right. Pass the threaded wool needle through the edge stitch on the right-hand side directly across to the edge stitch on the left-hand side and pull the yarn through. Turn the needle and work through the next stitch on the left-hand side directly across to the edge stitch on the right-hand side, again pulling the yarn through. Continue up the seam in this manner.

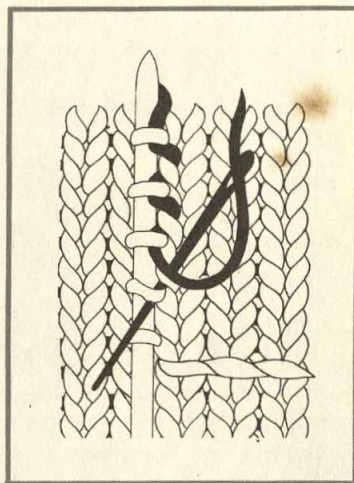


Flat seaming

Sewing in a pocket

Pockets

When sewing either patch or inserted pockets, they must be absolutely in line with the knitted stitches and rows. The best way is to run a fine knitting needle up the line of the stitches to be followed, picking up alternate loops; the edge is slip stitched to these loops. It is very important that the cast-on lower edge lies straight along a row.

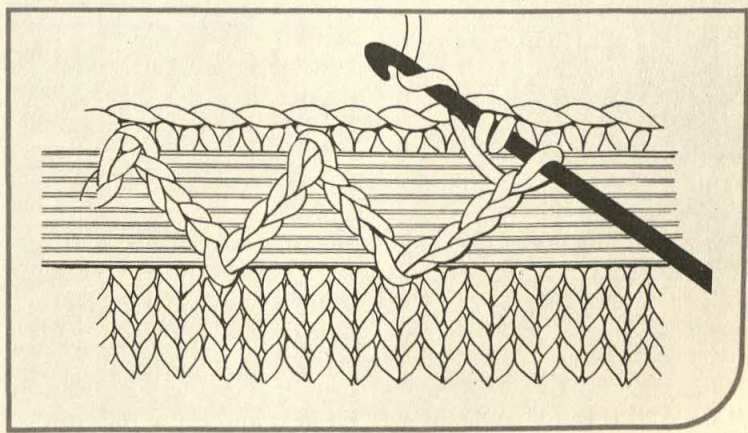


Casing stitch

Casing stitch is often referred to in making-up instructions where a waist edge requires a non-bulky hem to carry elastic, as on a skirt. The strongest and most satisfactory method of working is to crochet a zig-

zag chain using the same yarn as used for the garment. The number of chain used to form the sloping sides of the zigzag will depend on the width of the elastic which you plan to use for a particular garment.

Casing stitch



The drummer boy coat



These delightful little coats are worked in a firm fabric stitch to give maximum proof against winter winds. The double breasted front fastening is worked separately and can be adapted for boy or girl. Contrast piping is made by working the invisible casting on method. Shoulder tabs and a back half belt give a military air.

Sizes

To fit a 20 [22:24] in chest
Length at centre back,
16½ [17½:19½] in
Sleeve seam, 6½ [8½:10½] in
The figures in brackets []
refer to the 22 and 24 in sizes
respectively

Basic yarn tension

Equivalent to a basic
tension of 5½ sts and 7
rows to 1 inch measured
over stocking stitch
worked on No.8 needles.

Tension for this design

7½ sts and 13 rows on
No.9 needles.

Materials shown here

Listers Lavenda Double Crepe
10 [12:14] oz in main shade, A
3oz in contrast, B
Two No.11 needles
Two No.9 needles
Two stitch holders
Ten medium buttons
Two small buttons
Small quantity of Double
Knitting wool in any colour
for casting on. This is
removed afterwards.

Note

If the coat is being made for a
204

girl complete the Left Front
first and mark the button
positions on this front. The
buttonholes are then worked
on the right side. If making the
coat for a boy, complete the
Right Front first and work the
buttonholes on the Left Front.

Back

Using No.11 needles and a
length of odd wool, cast on 61
[67:73] sts. (This thread is
removed later.)

**** Next row** With B, K1,
* ywfd, K1, rep from * to end.
121 [133:145] sts.

Next row K1, * yfwd, sl1,
ybk, K1, rep from * to end.

Next row Yfwd, sl1, ybk,
* K1, yfwd, sl1, ybk, rep
from * to end.

Rep last 2 rows once more.
Break B and remove thread
used for casting on.**

Using A and No.9 needles
begin pattern.

1st row Sl1, K to end.

2nd row Sl1, K to end.

3rd row P1, * ybk, sl1,
yfwd, P1, rep from * to end.

4th row K1, * yfwd, sl1,
ybk, K1, rep from * to end.

These 4 rows form the pattern
and are rep throughout.

Work 16 rows more.

1st dec row K29 [32:35],
sl1, K1, pssso, K2 tog, K55
[61:67], sl1, K1, pssso, K2 tog,
K29 [32:35].

Keeping pattern correct, work
15 rows more.

2nd dec row K28 [31:34],
sl1, K1, pssso, K2 tog, K53
[59:65], sl1, K1, pssso, K2
tog, K28 [31:34].

Work 15 rows more.

Continue dec 4 sts in this way
on next and every 16th row

until 89 [97:105] sts rem.

Work until 11 [12½:13½] in,
ending with a WS row.

Shape armholes

Cast off 4 [5:6] sts at beg of
next 2 rows.

Dec one st at each end of next
6 rows, then next 0 [1:2] RS
rows.

Work 46 [47:47] rows more.

Shape shoulders

Cast off 5 sts 0 [2:4] times and
4 sts 10 [8:6] times.

Cast off rem sts.

Left front

Using No.11 needles and a
length of odd wool, cast on
37 [41:45] sts.

Work from ** to ** as for Back.

Next row With A, knit to
last 22 [24:26] sts and leave
these sts on holder for Front
panel.

Continue in pattern as given
for Back beginning with 2nd
patt row. Work 19 rows.

1st dec row K29 [32:35],
sl1, K1, pssso, K2 tog,
K18 [21:24].

Work 15 rows more.

2nd dec row K28 [31:34],
sl1, K1, pssso, K2 tog,
K17 [20:23].

Work 15 rows more.

Continue dec 2 sts on next and
every 16th row until 35
[39:43] sts rem.

Work until same length as Back
to armhole, ending at side edge.

Shape armhole

1st row Cast off 4 [5:6] sts,
patt to end.

Work one row.

Dec at armhole edge on next 6
rows then next 0 [1:2] RS rows.

Work 29 rows more without
shaping.

Shape neck

Dec one st at centre front on
next and every alt row until
20 [21:22] sts rem.

Work until same length as Back
to shoulder, ending at the
armhole edge.

Shape shoulder

Cast off 5 sts at beg of next
0 [1:2] alt rows and 4 sts at
beg of next 5 [4:3] alt rows.

Right front

Cast on and work from ** to **
as for Left Front.

Next row With B and still
using No.11 needles, K22
[24:26].

Slip these sts on to holder
until required.

Continue in pattern with A and
No.9 needles.

Work 20 rows.

1st dec row K18 [21:24],
sl1, K1, pssso, K2 tog, K29
[32:35].

Work 15 rows more.

2nd dec row K17 [20:23],
sl1, K1, pssso, K2 tog, K28
[31:34].

Work 15 rows more.

Continue as for Left Front,
reversing all shapings.

Button strip

Slip 22 [24:26] sts from holder
on to No.11 needles.

With B and RS work facing,
K across sts from holder.

Continue in garter st (every
row K) until strip is long
enough to reach beg of neck
shaping when slightly
stretched.

Cast off.

Mark positions for four groups
of buttons.

Work strip on other side in
same way working buttonholes
as markers are reached as
follows:

Right side facing, K3, cast off 3,
K to last 6 sts, cast off 3, K3.

Next row K3, cast on 3, K to
last 3 sts, cast on 3, K3.

Sleeves

Using No.11 needles and a
length of odd wool cast on 25
[27:29] sts.

Work as for Back from ** to **
49 [53:57] sts.

Continue on No.9 needles with
A in 4 row patt as for Back.
Work 4 [4:12] rows.

Keeping pattern correct inc
one st at each end of next and
every 8th [8th:12th] row until
there are 69 [73:77] sts.

Work until sleeve measures 6½
[8½:10½] in or required length.

Shape top

Cast off 4 [5:6] sts at beg of

next 2 rows.

Dec one st at each end of every RS row until 33 sts rem.

Dec one st at each end of next 7 rows.

Cast off.

Neckband

Join shoulder seams and sl st button and buttonhole strips to their respective sides.

Beginning 1 inch before seam of Front strip to main Front, and using No. 9 needles, K up 7 sts from Right Front strip, K up 13 [14:15] sts up Right Front neck to shoulder, K up 21 [23:25] sts from Back, K up 13 [14:15] sts down Left Front neck and K up 7 sts from Left Front strip, finishing about 1 inch beyond Front strip seam to main section.

K one row.

Beginning with a 3rd patt row, work 6 rows in 4 row patt as for Back. Break A.

Change to No.11 needles and B.

1st row K1, * yfwd, sl1, ybk, K1, rep from * to end.

2nd row Yfwd, sl1, ybk, * K1, yfwd, sl1, ybk, rep from * to end.

Rep 1st and 2nd rows once.

Break B leaving a length of wool for working the invisible casting off.

Cast off using a wool needle as shown in chapter 4.

Belt

With No.11 needles and B cast on 11 sts.

K 42 [48:54] rows. Cast off.

Shoulder tabs

With No.11 needles and B cast on 9 sts.

K 20 [22:24] rows.

Shape point

1st row K1, sl1, K1, pssso, K to last 3 sts, K2 tog, K1,

K one row.

Rep last 2 rows once.

5th row K1, sl1, K2 tog, pssso, K1.

6th row Sl1, K2 tog, pssso, pull yarn through and finish off.

Work another tab in the same way.



▲ Back view of the coats

To make up

Press very lightly under a damp cloth with a warm iron.

Join side and sleeve seams.

Set in sleeves.

Fold edge of neckband sideways and sl st to cast off edge of Front strips.

Sew belt to centre back and sew a button at either end.

Stitch cast on edge of tabs close to sleeve seam at shoulder.

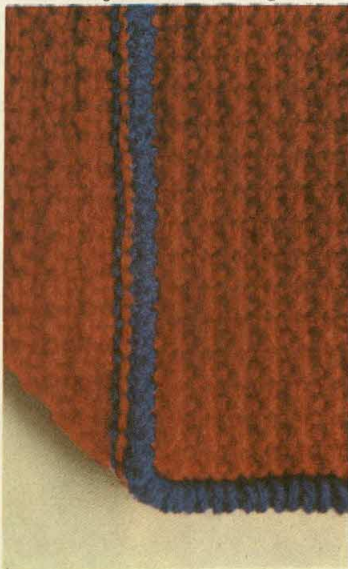
Sew point in place towards neckband and trim with a small button.

Sew buttons to correspond with buttonholes.

Press seams lightly.

Little drummer boy ►

▼ Detail of invisible casting on





Rainbows & Catherine Wheels

Crochet looks especially gay and charming when it is worked in rounds. Of course, the character of the designs varies enormously, depending on whether you use a rainbow of colours, as in the cushions below, or different tones of a single colour as in the Catherine wheel coverlet shown in the photograph on the opposite page.

Catherine wheels

To make the large round

Work 4ch. Join into circle with ss.

1st round. Work 3ch, * (yrh, insert hook into the circle and draw a loop through) twice, yrh and draw through all loops, 1ch, rep from * 7 times more. Join with ss into 3rd ch. Cut yarn and fasten off.

2nd round. Join new colour into last ch sp with a ss, 2 ch, (1tr, 2ch) into same sp,* (2tr, 2ch) into next ch sp, rep from * six times (8 tr groups). Join with a ss into 2nd ch. Cut yarn and fasten off.

3rd round. Join new colour into last ch sp with a ss, 2ch, (1tr, 1ch, 2tr, 1ch) into same sp,* (2tr, 1ch, 2 tr, 1ch) into next ch sp, rep from * to end (16 tr groups). Join as before. Cut yarn and fasten off.

4th round. Join new colour into last sp with ss, 2ch, (2tr, 1ch) into same sp,* (3tr, 1ch) into next ch sp, rep from * to end (16 tr groups). Cut yarn and fasten off.

5th round. Change colour and rep 4th round once more.

To make the small round

Make a ch and work 1st round as above but do not break yarn.

2nd round. 2ch, (1tr, 2ch) into next sp,* (2 tr, 2ch) into each sp to end. Join with ss. Cut yarn and fasten off.

Rainbows for a round cushion

This is worked on the same principle as the Catherine wheel.

Work 4ch. Join into circle with ss.

Rounds 1-4. Work as for the large catherine wheel round.

5th round. Join new colour into last sp with a ss, 2ch, (2dtr, 2ch) into same sp,* (3dtr, 2ch) into next ch sp, rep from * to end. Cut yarn and fasten off.

6th round. Join new colour into last sp with a ss, 3ch, (3dtr, 2ch) into same sp,* (4dtr, 2ch) into next sp, rep from * to end. Cut yarn and fasten off.

7th round. Join new colour into last sp with ss, 3ch, (4dtr, 2ch) into same sp,* (5dtr, 2ch) into next sp, rep from * to end. Cut yarn and fasten off.

Work next 3 rounds in same way as 7th round working 1 extra dtr in each group in succeeding rounds.

11th round. Join new colour into last ch sp with ss, 2ch (1tr, 1ch) into same sp, * miss 2tr, (2tr, 1ch) into next tr, miss 3tr, (2tr, 1ch) into next tr, (2tr, 1ch) into next sp, rep from * to end. Cut yarn and fasten off.

12th round. Join new colour into last sp with ss, 2ch, 2tr into same sp, * 3tr into next sp, rep from * to end.

Work 4 rounds more as 12th round, working 1ch between tr groups. Work second side in the same way. Sew rounds together, leaving an opening to insert cushion pad.

Both the square cushions below begin with the Old America square already used for the afghan rug in Crochet chapter 5.

The patchwork cushion

Work a square arranging your choice of colours as in the illustration, working eight rounds.

9th round. Work 3tr into each sp omitting the 1ch between groups, except at the corners which are worked as before.

10th round. Work 1tr into each tr in the previous row working corners as before.

Sew the squares together on the wrong side, or crochet using dc. Make tassels and attach to corners.

The square cushion

Work one square arranging colours as in the illustration, working seven rounds. Work the 8th round as for the 9th round in the patchwork cushion.

Continue working in tr groups as before, working into every 3rd tr for next round. Continue until 15 rounds in all have been worked.

Next round. Work alternate groups of 3dtr and 2dtr separated by 1ch along sides, working 2 groups of 3dtr with 1ch between into corners.

Work next round in the same way.

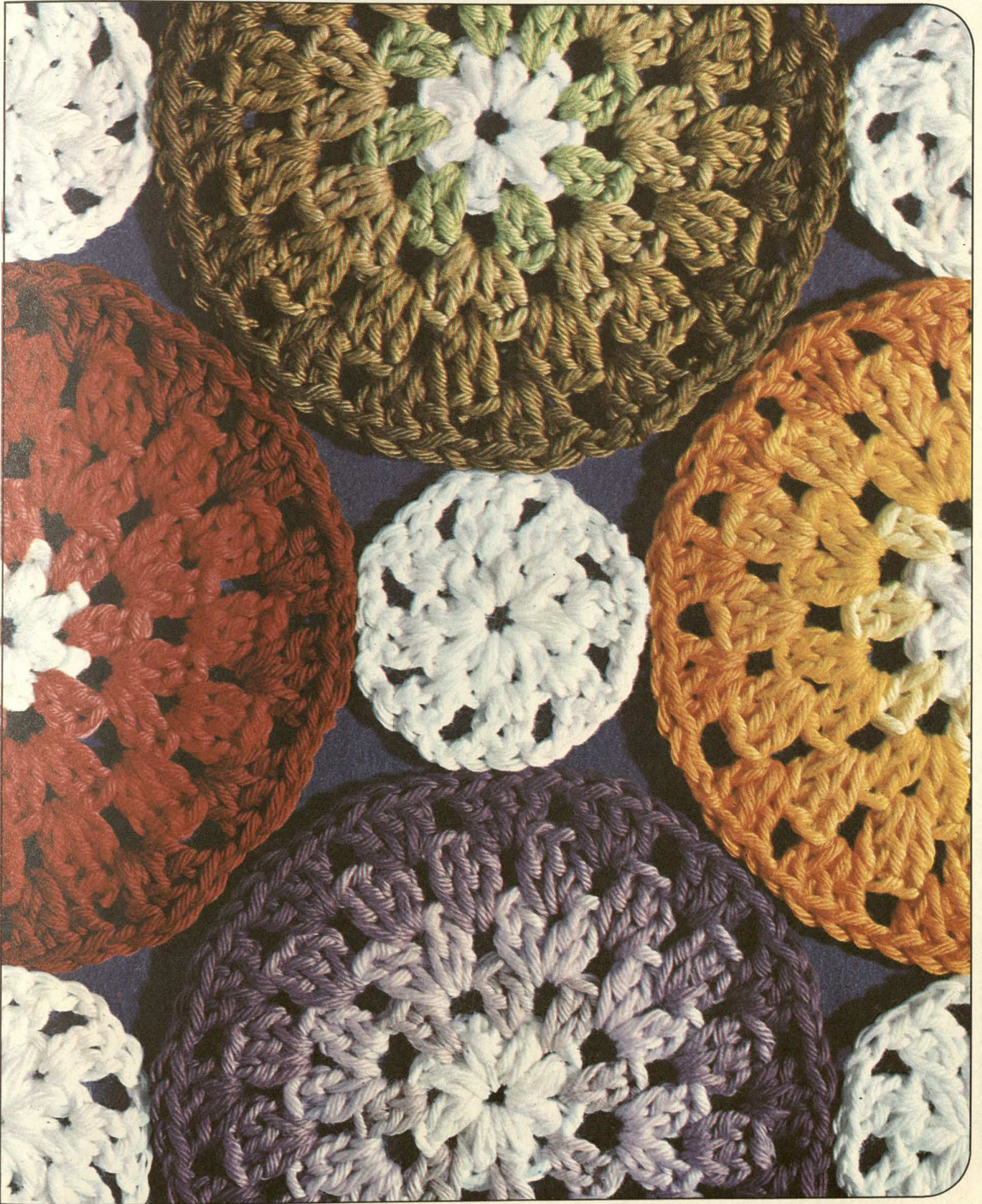
Last 2 rounds. Work dc into each st of previous row.

Edging. Work picot edging by working * 1dc into each of next 2 sts, 3ch, rep from * round all edges.

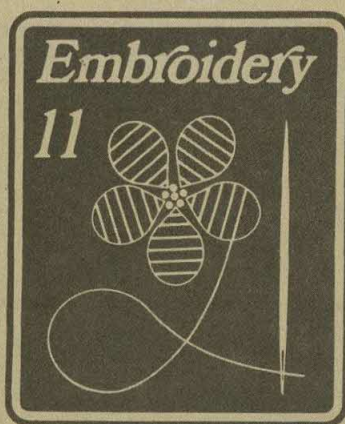
▼ *Multi-coloured cushions*

Catherine wheel coverlet ►





A flourish of ferns



In this chapter you will find four more beautiful fern designs. These complete the set of eight which was specially designed for Golden Hands.

As before, the charts include detailed colour and stitch references. There are also instructions for five attractive new stitches used in the fern embroideries, in addition to the ones already given.

Trace and transfer the fern designs from the line drawing to your fabric (see Embroidery chapter 4). You can, if you wish, enlarge the designs at this stage and you will find full details of the technique for doing this in Embroidery chapter 15.

Although there are specific colour references you may prefer to choose your own. The actual texture of the many lovely stitches will take on added importance if you work them all in one colour. Particularly effective would be white on a dark background, perhaps navy or scarlet; or again, dark threads on a light background. Black and white is always an extremely effective combination whichever way round you decide to use it.

For a more sumptuous effect, perhaps for a caftan or an evening skirt with a matching stole, work the ferns in silver or gold threads on to a rich purple textured silk.

Suggestions for using the fern designs

The original fern designs were worked with a single fern on each of six elegant table mats, with the *Scolopendrium officinalis* and the *Platycerium alcinorne* designs at either end of a table runner but the ferns can be used in many other exciting ways. Here are some of them.

In the kitchen and dining room—on a wall hanging, apron, tea cosy or table cloth; in the living room—on a table runner, cushions, as pictures with small gold frames, book covers or worked as one large botanical print framed in silver or maple wood; in the bedroom—on a pyjama case, headboard panel, a pretty lamp shade or as a frieze along a pair of curtains; in the bathroom—using a single fern on a guest towel.

Ferns as table mats

The quickest and easiest way is to embroider the ferns on to a set of ready-made mats but if you are expert enough to make your own mats here is what you will need. For six table mats each 13 inches by 9 inches and a large centre mat 13 inches by 36 inches, you will require 1½ yds of 52in wide even-weave linen, with 29 threads to the inch. The ferns are shown here worked on natural but there is a wide range of colours to choose from and each fern can look quite different when worked on another colour of background. Use two strands of Anchor Stranded Cotton either in the shade number given on the charts or using a colour combination of your own choice.

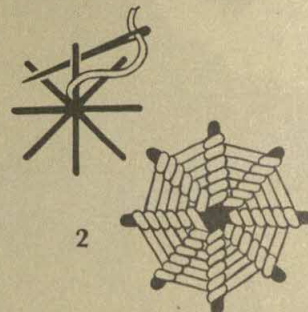
1. Woven spider's web

Work straight stitches from the centre of the circle building up an uneven number of foundation threads. Then, working from the centre, weave outwards until the circle is filled.



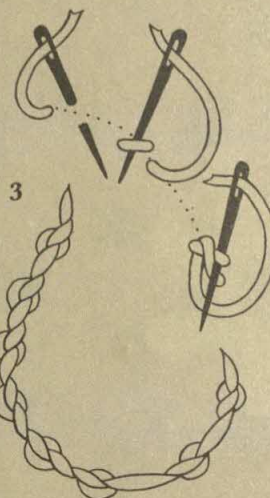
2. Ribbed or back stitched spider's web

This needs an even number of foundation threads, which are then covered with a continuous line of back stitch starting from the centre. The base is formed by working a double cross stitch to form an eight spoked star.



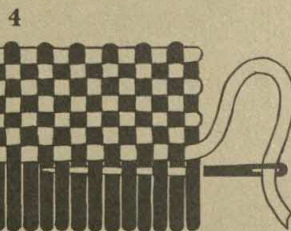
3. Double knot stitch

Make a small diagonal stitch over the line of design, bring the needle back and slip it under the thread once, then again under the same thread, making a button hole loop stitch. When this stitch is worked closely together it gives an attractive bold line:



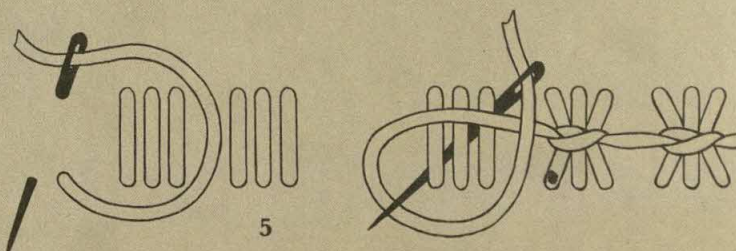
4. Surface darning

First make a foundation of closely worked satin stitch. Then, with either a matching or contrasting thread, weave over and under the foundation threads only and not through the fabric. If the foundation threads are slightly spaced, an open effect results.



5. Butterfly chain stitch

First work a row of vertical straight stitches in groups of three, then bunch each group of stitches together with a chain stitch to make a butterfly. The chain stitch is not worked through the fabric.



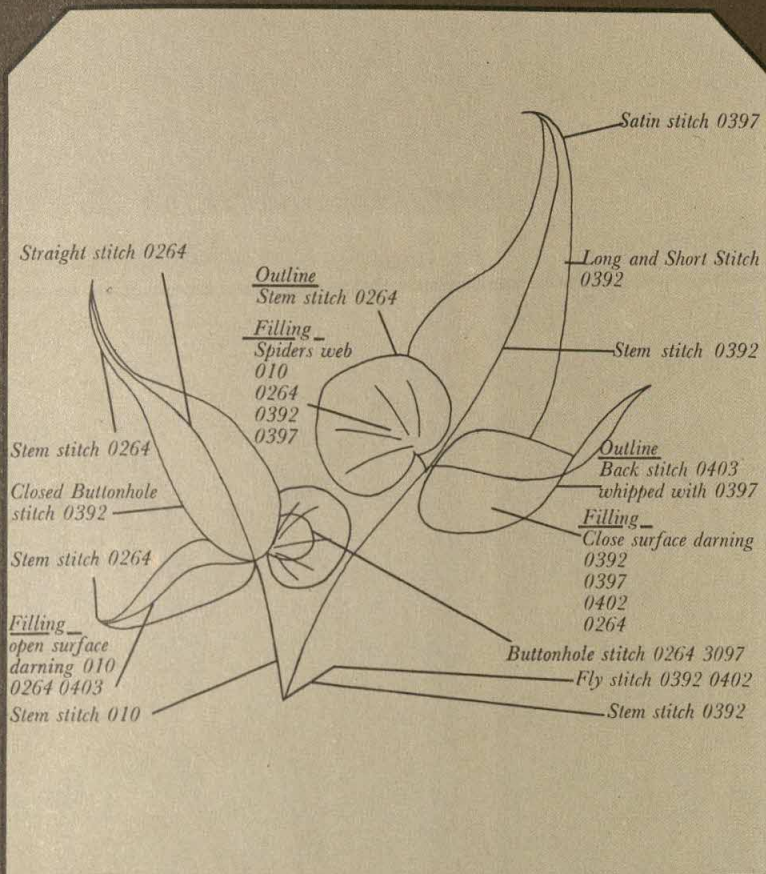
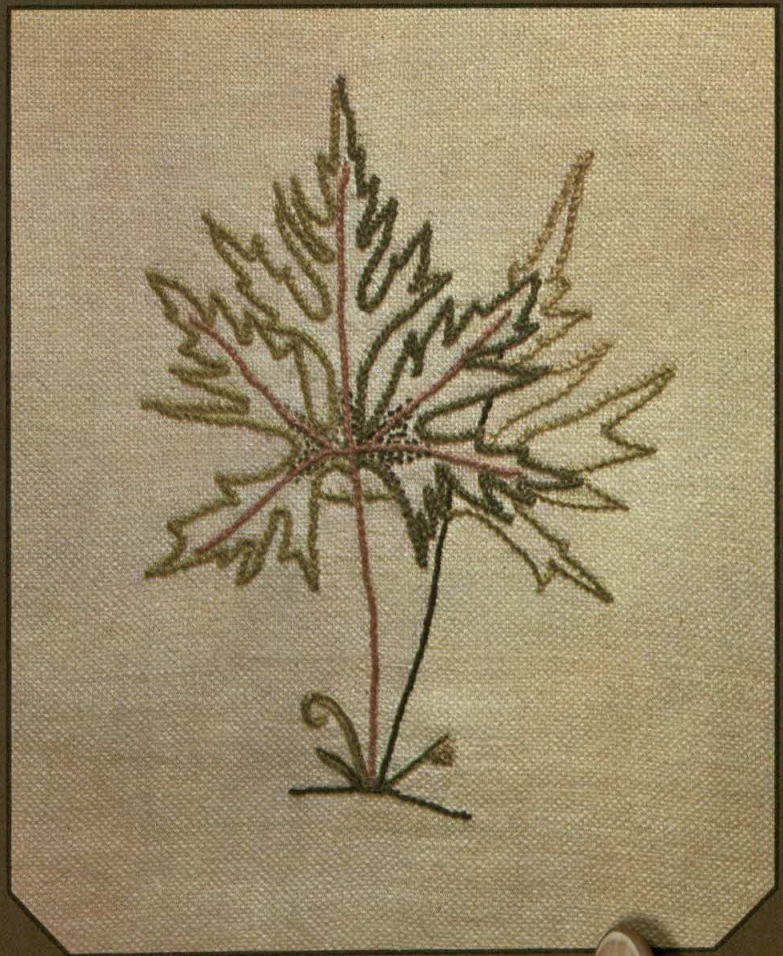
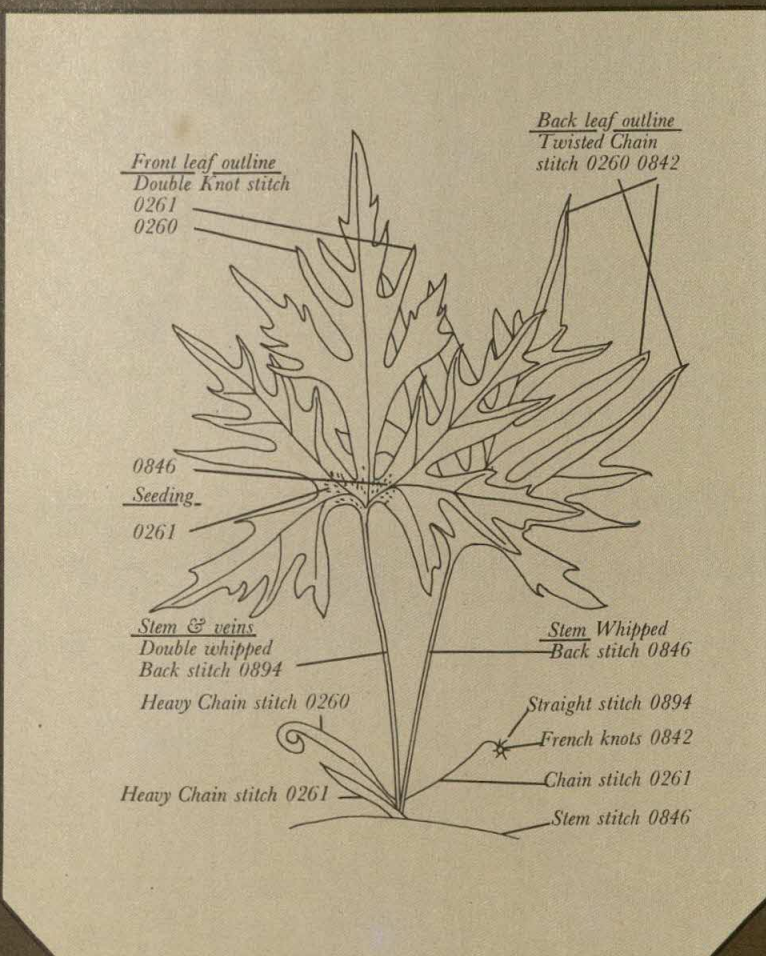
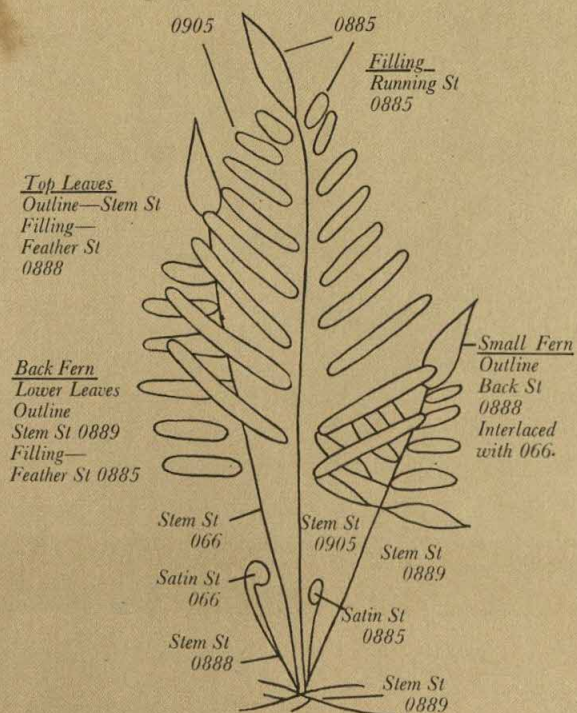


Diagram showing suggested colours for *Adiantum Wilsoni* (above) and *Adiantum Pedata* (below)

Here you see the final embroidered versions of the ferns, worked in the colours suggested on the charts



On this page you'll see how decorative the ferns look mounted in gold frames. The names of these particular ferns are *Platycerium Alcorni* and *Woodwardia Areolata*. If you prefer to plan a picture on a larger scale work all eight designs on to one large piece of fabric (backed firmly with holland or woven interfacing and sewn on to chunky bamboo rods), to make an impressive botanical wall hanging.



Outline—Stem
0846 0255

Filling—Chain
0846 0255

Raised Chain Band
0842 0402 0261

Outline—Stem
0846 0905

Raised Chain Band
0261

Outline—Stem
0255

Filling—Chain
0261 Stem 0260

Outline—Stem
0846

Filling—Raised Chain Band
0846 0261 0407 0255

Seeding
066 0846

Long and Short Blanket
0403

Satin
0905 0846

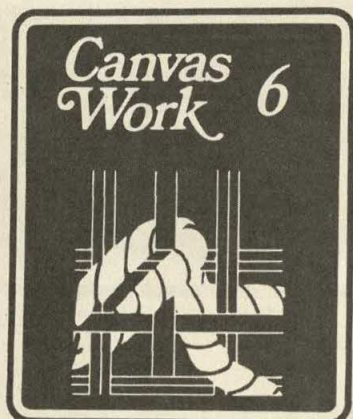
Shaded Area—Stem
of Brown
0905
and Blue
0888 0889 0850



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Belting away with Cross stitch



Despite its simplicity, cross stitch can be extremely effective and adaptable. These patterns, for example, make marvellous belts and borders. It is fascinating to experiment with colour schemes because a design originally in one colour combination will look entirely different in another.

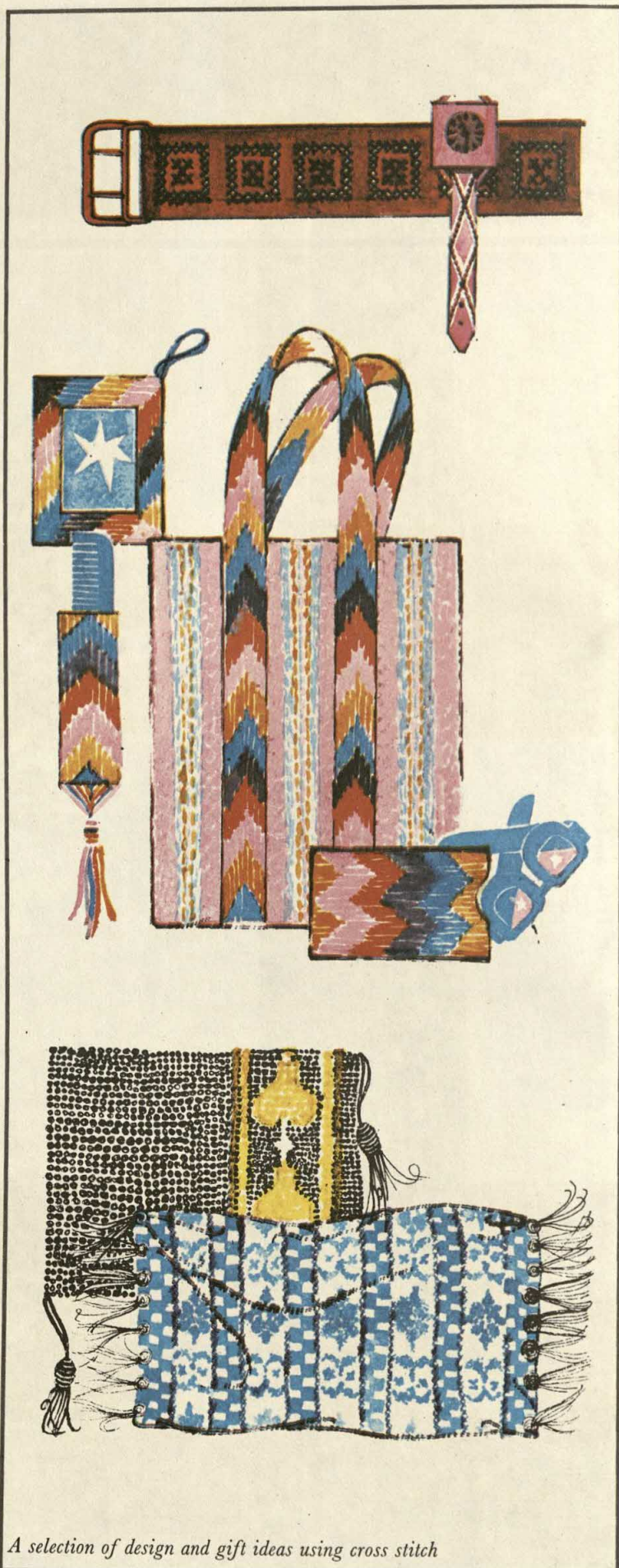
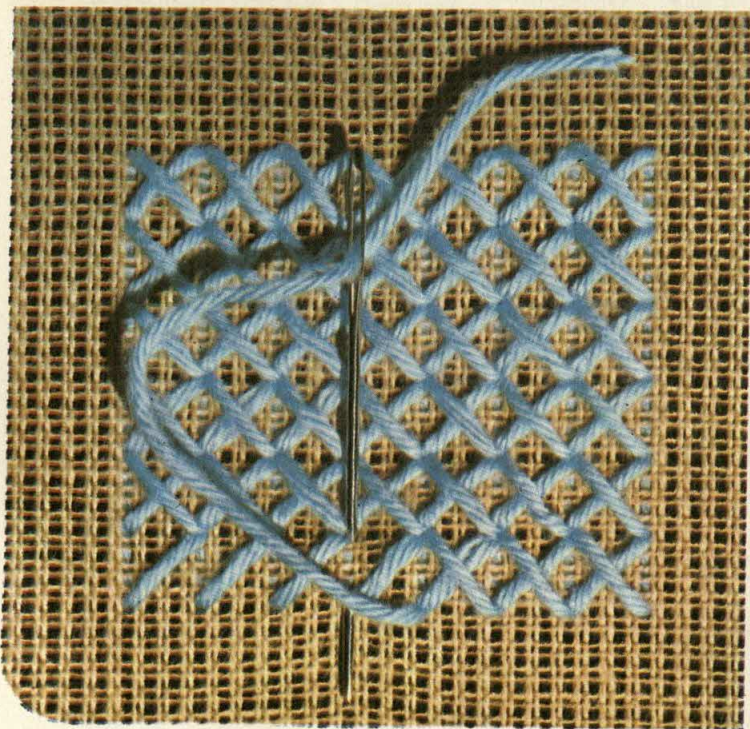
Materials

To obtain a design about $\frac{2}{3}$ of the size of the motifs illustrated opposite, use double thread canvas with 14 threads to the inch and tapestry wool, stranded cotton or a soft embroidery cotton. You can adapt designs to coarser or finer canvas, using appropriately thicker or finer yarns.

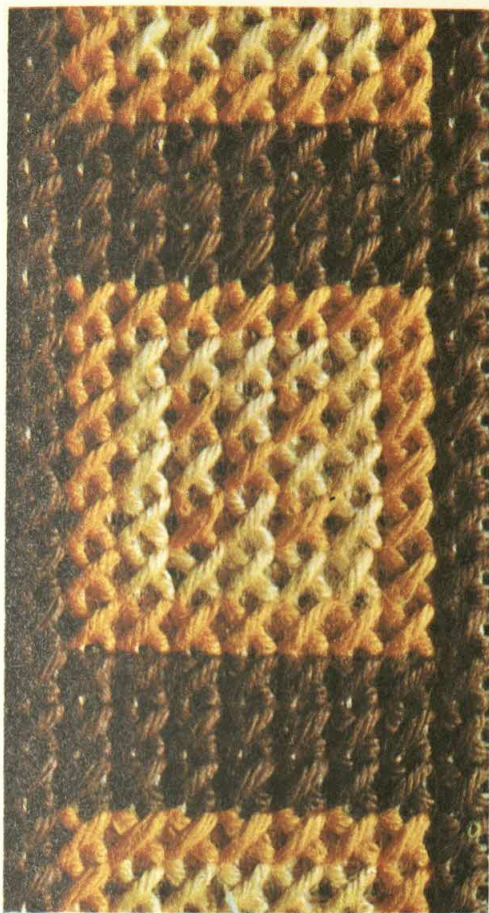
Cross stitch

To work cross stitch make a row of slanting stitches from left to right and then make another row from right to left on top of them. The picture shows the stitch worked with a thin wool so that you can clearly see how it builds up but of course, worked correctly, the canvas should be completely covered with yarn. Each cross stitch should add up to a perfect square and must always be worked over an equal number of threads, down and across. The main point to remember is that the upper stitches must always lie in the same direction.

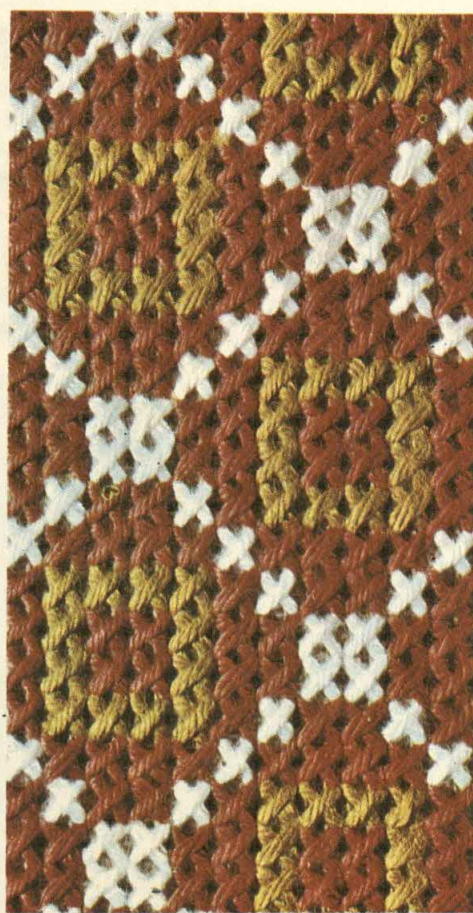
Method of working cross stitch



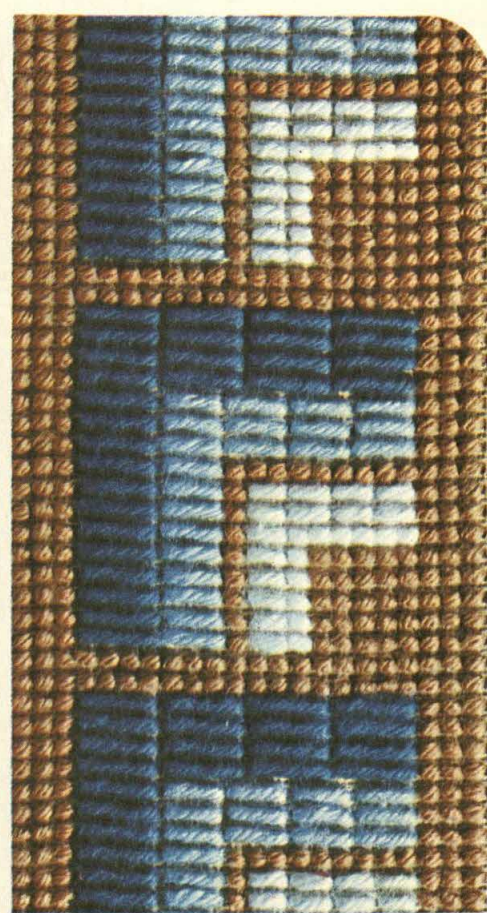
A selection of design and gift ideas using cross stitch



▲ Orange and brown design



▲ Red and gold design



▲ Blue and brown design

Orange and brown design

This is a simple pattern using square motifs in three colours. Try using three tones of one colour or, for a chequer-board effect, use a black background with grey and white centres. For an all-over design, the square motifs could be grouped to form geometric designs and with an interesting use of colour against a con-

trasting background shade, a fascinating patchwork effect can be achieved.

Red and gold design

This motif lends itself to being repeated over a large area and readily adapts for a cummerbund, bag, stool top, cushion or chair seat. Make an exotic waistcoat in gold, copper and silver metallic yarns.

Blue and brown design

This L-shaped repeat motif is stitched in upright Gobelin stitch (see chapter 5) worked over 4, 3 and 2 double threads of canvas. The background is worked over 1 thread. A three dimensional effect is obtained by using tones of one colour for the L-shape. This motif can be adapted to build up geometric designs.

Pink and green trefoils

Use half cross stitch or tent stitch for this pretty design. If you make this up in a different combination of colours, the whole character of the design becomes more sophisticated. To add more texture, you could work either the background or the trefoils in tiny cross stitch, or tram the trefoils to give a raised effect.

Pink and green trefoils ▼



Daisy joining

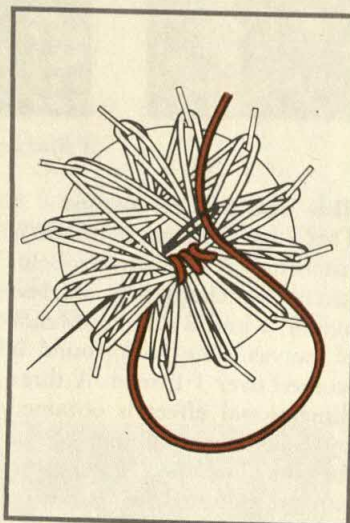


Once you have discovered how to make daisies with closed centres (Daisywork chapter 1) you can begin to be more ambitious. The daisies can be worked with open centres which in themselves can be decorated with beads.

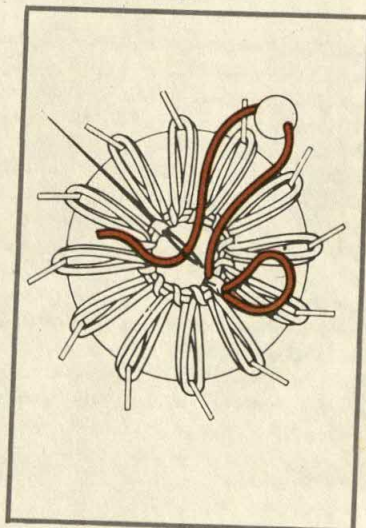
The edges of the daisies, too, lend themselves to decoration although it is not essential to edge single daisies, especially if you like a random petal effect. The lock stitch edging shown in this chapter makes for a neater and more stylised finish which holds the petals firmly in their original shape and if you want to make your daisies into a trimming this edging is part of the basic method.

Open centres

Thread needle with tail of yarn. Put needle into centre of daisy and pull it through between any two petals. Put needle into centre again and bring it out between the next two petals, working clockwise. Continue overcasting, working an extra (13th) stitch to make the centre complete. Finish off by threading the needle through the loop of the 13th stitch before pulling it tight. Then thread the needle under the overcasting to hide the knot.



Overcasting an open centre

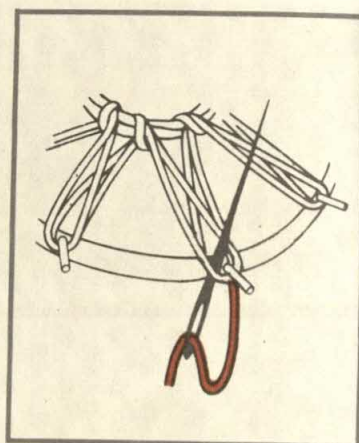


Decorating a centre with a bead

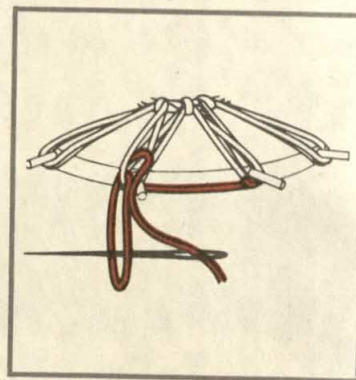
Lock stitch edging

1. Make a daisy in the usual way but leave a tail 14 inches long when you begin. Then, keeping the daisy on the daisy maker, thread up with the tail of wool. Take the needle upwards through the centre of a petal to the left of the spoke. Thread the needle through again, to the right of the spoke, leaving a loop.

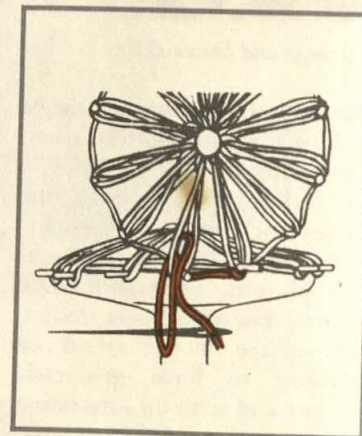
2. Thread needle through this loop from right to left and pull tight with a gentle jerk so that the knot locks below the spoke. Stitch each petal in turn in the same way, leaving a fairly loose thread between each spoke. When circle is complete, take end of thread back to the centre and finish off. Release the daisy from the daisy maker.



Lock stitch: step 1



Lock stitch: step 2



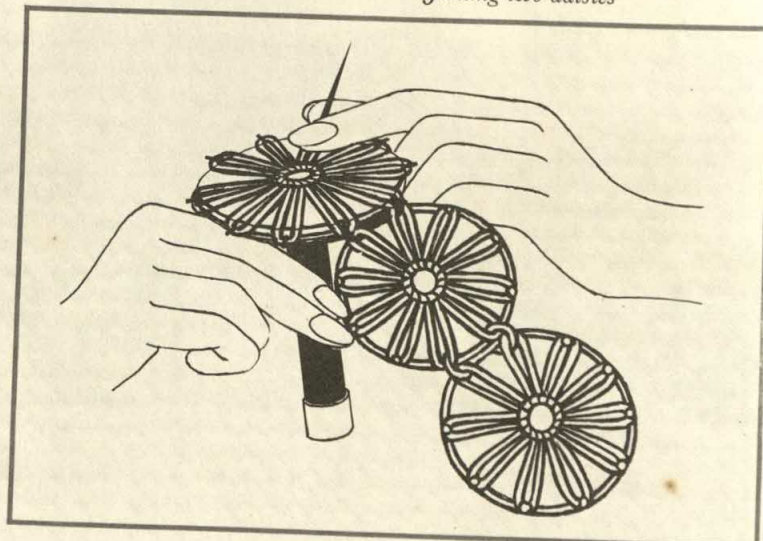
Joining two daisies

To join daisies

3. Make one daisy complete with lock stitch edging. Make a second, without the edging, and leave it on the daisy maker. Taking the completed daisy, place it wrong side up to cover the daisy on the daisy maker. Begin the lock stitch edging, going through two petals only of both top and bottom daisy.

4. Turn back the top daisy and finish edging the bottom daisy as described in 2.

To make a pretty trimming or edging for a dress make and join together in the way just described as many daisies as you require.



Working a chain of daisies

Decorative centres

There's no end to the ways you can decorate daisies. Add a pearl or rhinestone to the centre for evening daisies or coloured wooden or glass beads, buttons (the smooth, rounded ones which have a shank at the back for sewing to the fabric) or even sunflower seeds. When you finish overcasting, push the needle up through the centre, thread it through the pearl or rhinestone then sew through the opposite side of the hole. Make another overcasting stitch there to secure the bead then draw the needle through the loop of the next stitch and finish off as for the open centre daisy.

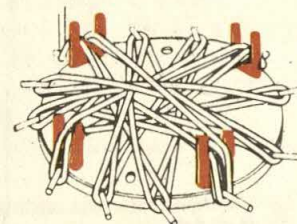
Square daisies

Place adapter on Multi-Needle. Wind wool across adapter from daisy to daisy following instructions for round daisy. However, wool will lie across opening of each post. Make two windings, overcast stitches in centre, and lock-stitch edging according to instructions for round daisy.

NB After releasing, square may appear to be cup-shaped. Take square in both hands and stretch gently to bring corners out to true square shape

Joining square daisies

When joining square daisies, work same as for round daisy except that you join 4 petals of top square to 4 petals of bottom square by starting joining at one post of adapter, working following two spokes, finishing joining at 2nd post of adapter (one complete side of square).



Square daisy on adapter



Daisy babies

Making a pram coverlet is a perfect way to start joining daisies together. It's small enough for the individual daisies to retain their importance, is quick to finish and lends itself to pretty decoration. Here the centres of some of the daisies have been embroidered to emphasise their 'daisy-ness', but you could apply a few separate daisies instead, or attach a pom-pom to each corner, or make the sewn-together daisies in a patchwork of colours.

You will need: 6oz Wendy Peter Pan Bri-Nylon Double Knitting yarn and 1oz of contrast yarn (nylon for washability). Wendy Multi-Needle.

The coverlet consists of eleven rows of fifteen square daisies. Follow instructions for making and joining these. When the first row is completed add each individual daisy working lock stitch edging to form the next row joining to the previous row as well as to one another. Oversew centres of daisies round the edge with contrast yarn and also a ring of centres in the middle of the coverlet.

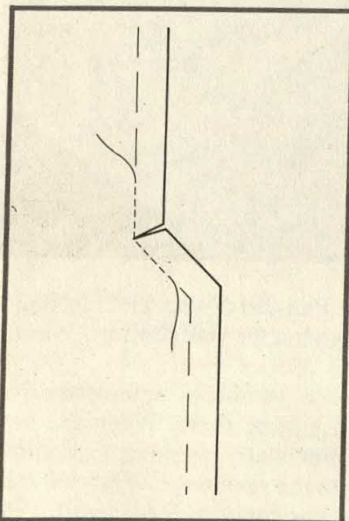
The basic dress continued

In this chapter all the pieces are assembled and the finishing touches put to the dress. The tab for the dress is now made up and ready to be stitched in place.

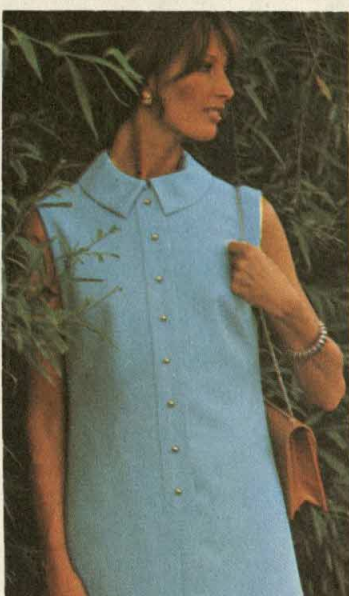
Step 1

Front fastening, tab (continued). Before you stitch the tab to the dress, prepare the corner on the dress Front as shown in the diagram, to prevent it from fraying. Machine stitch a row of stay stitches just outside the marked out stitching line, then cut into the corner without cutting the stay stitches.

Pin, tack and stitch the raw edge of the tab to the right dress Front on the tab stitching line but avoid catching the facing fabric into the seam. Spread the corner on the dress so that you can stitch comfortably towards the pointed end of the tab. Take care that the corner stays in position and does not drag inwards by pivoting the machine needle



The stay-stitched corner



A reminder of the basic dress

just inside the stay stitching at the corner. The point of the tab must be in line with the Centre Front seam.

If the fabric is thick and the seam allowance on the tab at the corner does not lie flat after pressing, trim it carefully across the corner.

Fold under the seam allowance on the facing and pin it over the seam line to cover the raw edges. Slip stitch in place by hand. Remove all remaining tacking on the tab.

To press the tab lay it full length, wrong side up, on the ironing board with the sides of the dress Front fully supported. Fold the left Front double to keep it out of the way of the iron but without dragging the Centre Front seam and press.

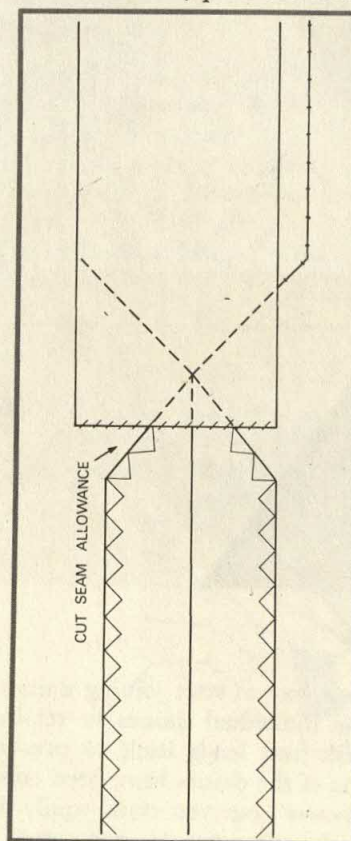
The wrap. To complete the Centre Front fastening make the wrap on the left Front edge. Using the tab pattern as your guide cut the facing with $\frac{3}{4}$ in

seam allowance from the lining fabric but without the pointed end. Instead, extend both sides of the tab pattern to the length of the point and cut straight across the lower edge, not forgetting the seam allowance. It is not necessary to mark the seam line of the facing strip as you can use the marking on the dress Front for your stitching lines.

Pin and tack the facing to the left Front edge of the dress with right sides facing. Stitch the facing and fabric together, starting at the centre Front, along the top edge, and down the Front, leaving the lower edge unstitched.

Trim the seam allowance and turn the facing into the dress. Tack firmly along the sewn edges and press carefully.

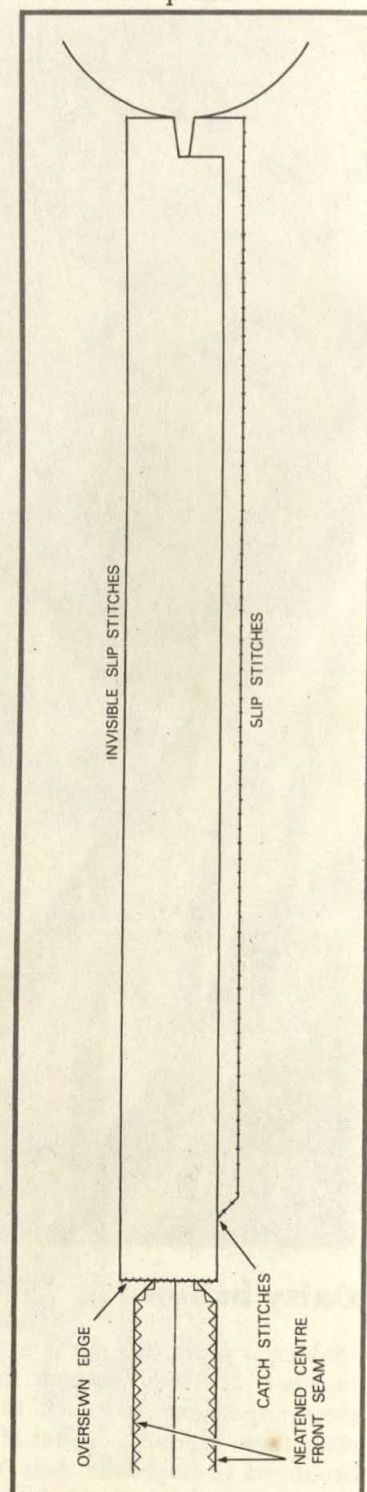
Turn under the long raw edge on the facing until it meets the meet line for the tab and sew it to this line with a slip stitch. Working on the inside of the dress, lay the wrap over the tab and you will see that the Centre Front seam folds over too. To make the seam lie flat and open, cut into the seam allowance as shown, press the seam



Detail of the stitched wrap

open and press wrap over tab. Oversew the raw lower edge of the wrap facing by hand, catching the seam allowance of Centre Front seam into stitches. To hold the wrap in position, make several small stitches at the lower edge of the wrap catching it to the stitching line of the tab.

Give the tab and wrap one final pressing and the fastening detail is complete.



Finished stitch wrap inside

Step 2

The dress Back: darts. First stitch the darts at the shoulder if you are using them.

Slash the darts along the centre to within $1\frac{1}{2}$ in from the point and press them open as for a seam. This way they will lie flat when the shoulder seam is stitched and not leave a bump showing above the seam. Oversew the raw edges to neaten.

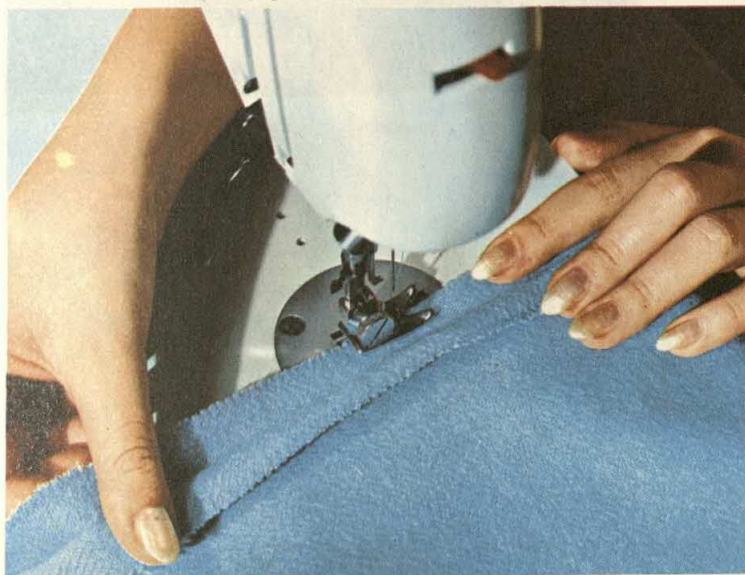
If you are darting the waist, sew the darts and then press them towards the centre.

Step 3

Joining the dress sections: shoulder-seams. Pin, tack and stitch the shoulder-seams, matching balance marks and seam lines. Oversew the raw seam edges to neaten. Remove the tacking. Press seams open.

Side-seams. Working on a flat surface lay the side-seams together. Match the side seam balance marks on the Back to the ends of the side bust darts on the Front. Pin, tack and stitch the side-seams making sure that both layers of fabric are perfectly smooth otherwise the side-seams will not hang straight.

Neaten the raw seam edges and remove the tacking. Press seams open. Remember to take out any impressions the seams may have made on the fabric by pressing under the seam allowance.



Neatening the seam edges



Pressing the seam open. You will, of course, use a press cloth!

Step 4

Finishing the dress. When you make a garment with sleeves it is important to finish the neck line first because it is essential to see if the firm fit of the collar effects the armhole line over the shoulders. But when you make a sleeveless dress it does not matter if you finish the armhole edge first.

The armhole edge is finished here so that you can see the technique more clearly.

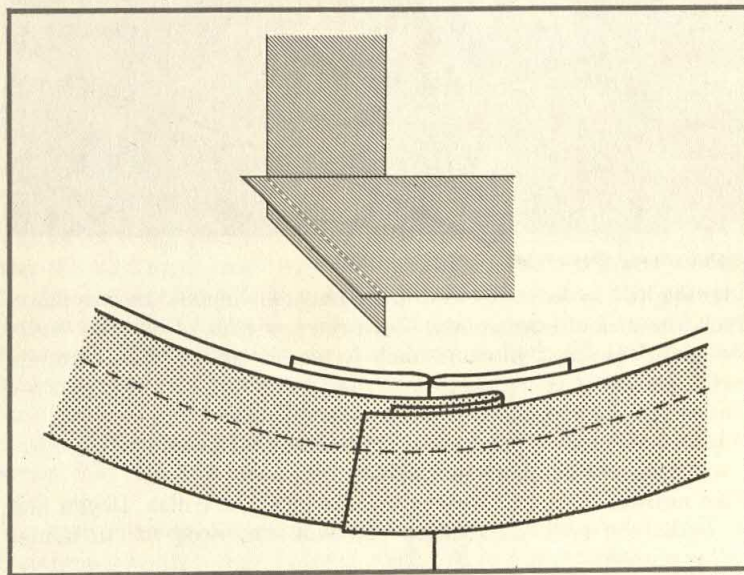
The armholes. First measure the size of the armholes along the seam line.

Find the true bias of the facing fabric by laying one side of a 45° set square to the selvedge of the fabric and mark the diagonal of the fabric with pins or tailor's chalk (see layout of facing fabric in the Pattern Pack).

Cut $1\frac{1}{2}$ in wide bias strips of fabric and join them as shown on the diagram to make up the length required for the armholes plus 2in for ease and 1in seam allowance.

The bias strips will have to be curved to follow the curve of the armholes. To do this place one bias strip on the ironing board and press round the outer edge gently stretching this into a curve as you press; then press in the fullness along the inner edge of the curve so that the material will be as flat as possible.

Turn under $\frac{1}{2}$ in seam allowance at one end of the bias strip.



Top: joining a bias strip. Bottom: bias strip tacked round lower armhole

Starting at this end and working on the outside of the dress with right sides facing, pin the inner curved edge of the bias strip around the armhole seam line. Start at the top of the side-seam and only take $\frac{3}{16}$ in seam allowance. The inner curve on the bias will still be a little full and you will have to ease the fullness into the under arm curve of the armhole seam.

Let the end of the bias overlap the turned under seam allowance as this will make for a secure join and also give a little extra stretch where you need it.

Because the curve of the armhole shape varies so much it is not advisable to join the bias strip in the straight of the grain where it meets at the side-seam, as is usual with a straight edge. So leave it untrimmed and unstitched until the facing is complete, then stitch it as it falls.

Leaving the overlap still unstitched tack the bias firmly in position and machine stitch it in place round the armhole seam line.

Remove the tacking stitches and trim the armhole seam allowance on the dress to the width of the seam allowance on the bias.

Snip into the seam allowance on the dress only to within a grain or two of the stitches then turn the bias to the inside. Roll the seam



Hand sewing the armhole facing in position

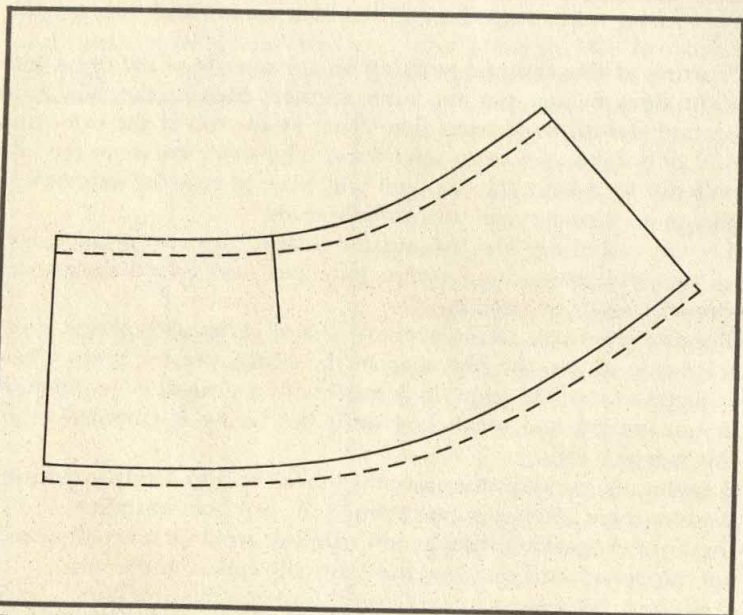
edge slightly to the inside to stop the bias showing and tack in place. Press the tacked edge gently. Turn the raw edge of the bias under for about $\frac{1}{2}$ in and pin and tack it to the dress. Now carefully hand-sew the bias in place.

Slip stitch the lapped ends of the bias in place.

Remove all tacking stitches and give one final pressing.

Face the other armhole similarly.

The collar. First let's deal with enlarging the collar. If you had to make the neck line larger you will also need to cut a new collar pattern.



Enlarging the collar

Measure the new stitching line round the neck edge of the dress. Halve this measurement and deduct $\frac{1}{4}$ in.

To find this length on the collar pattern measure into the collar from the neck edge and draw a new stitching line inside and parallel to the original neck stitching line of the pattern.

Mark the new position of the balance marks. Then cut the pattern along the new stitching line.

Place the cut pattern on a sheet of paper and pencil round it. Then add the amount you trimmed off the neck edge to the outer edge of the new collar pattern so that the collar therefore remains the same width as before.

Using the new pattern cut the collar from the dress fabric. Do not forget to place the Centre Back of the pattern on the fold of the fabric or to add and mark with tailor's tacks the $\frac{3}{4}$ in seam allowance all round the outer edges.

Before you can make up the collar you will need to cut out an under collar.

Fold the facing fabric in the position shown in the layout and cut out the under collar, allowing only $\frac{5}{8}$ in for seams. This will make



Pressing the collar

the under collar slightly smaller and you will see why later.

Before removing the pattern, mark the balance marks. Remove pattern and mark the ordinary seam allowance $\frac{3}{4}$ in on the neck edge of the under collar but do not mark the seam allowance on the outer edge.

With the outer raw edges level, pin and tack the collar and under collar together around the outer, not neck, edge using the seam line on the top collar as your guide.

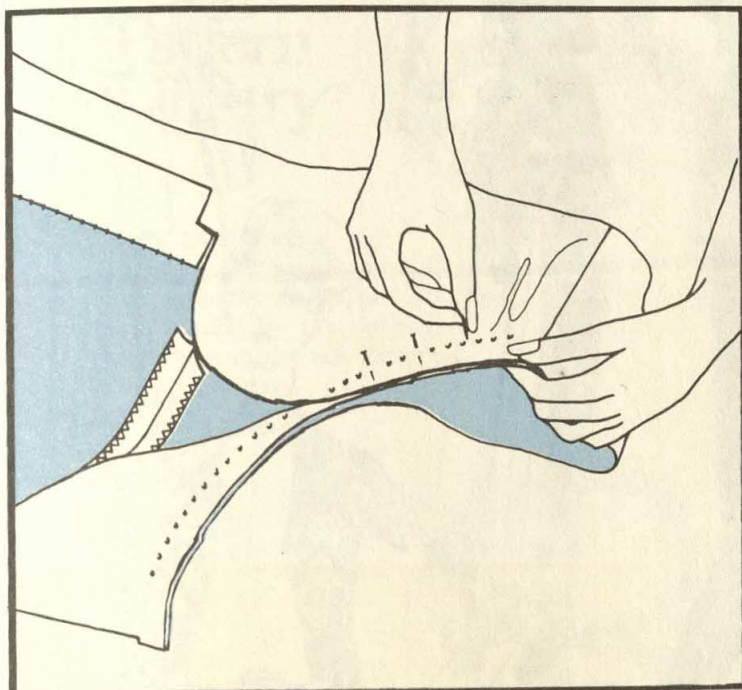
Working with the under collar uppermost stitch round the collar leaving the neck edge open.

Remove the tacking cotton, cut the seam allowance off across the corners and trim it along the stitched edges.

Now turn the collar to the right side and you will see why the under collar is cut slightly smaller than the collar; this is to prevent the under collar showing on the outside.

Tack along the stitched edges rolling the upper collar edge under so that both pieces lie perfectly flat. Press lightly.

With the right side of the outer collar facing the wrong side of the dress pin, tack and stitch them together along the neck edge with



Pinning the collar to the dress

the ends of the collar meeting on the Centre Front lines on the dress Fronts.

Trim both seam allowances and snip into the allowance on the collar only. Press the seam into the collar.

Turn in the raw edge on the under collar for a full $\frac{3}{4}$ in seam allowance and pin. To avoid strain at the centre front you may have to adjust the depth of the seam allowance on your under collar. Snip into it as for the collar then tack it to the stitching line so that the seam is just covered by the folded edge.

Slip stitch neatly in place.

Remove all tacking and press.

The hem. After you have checked the hem turn it up and finish it exactly as for the skirt in Dressmaking chapter 7.



Turning in the lower edge of the collar facing



Slip stitching the collar facing

Finishing the fastening. All that remains to be done is to stitch on the press fasteners and buttons.

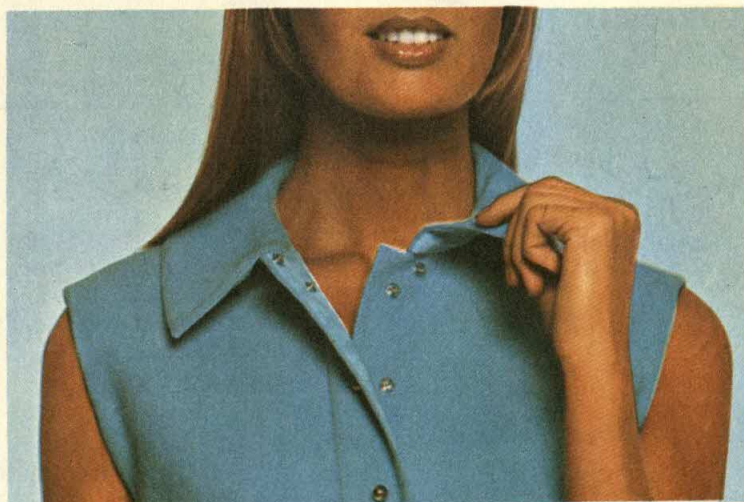
To find the correct position for the press fasteners it is necessary to work out the button positions first.

Use 8 buttons to trim the tab. Mark the place for the first button 1in down from the neck edge. Measure the remaining length of the tab and work out equal distances for 7 more buttons having half a button distance between the last button and the pointed end of the tab. Mark the button positions along the Centre Front line with pins so that you can see them on both sides of the tab. Stitch on the press fasteners first, one under each button position. Sew the ball part of the fastener to the tab and the sockets to the wrap. To find the socket positions on the Centre Front line of the wrap fold the tab over and mark the corresponding positions with pins.

To hold the top corner of the tab under the collar when it is fastened, sew on a press fastener as shown in the picture.

Finally sew one button over each of the other press fasteners on the outside of the tab.

Give the dress one more careful pressing and it is ready to wear.



This shows the position of the press fasteners



Fashion Flair

Capes, tunics and skirts

Here's a great fashion look so easy to emulate. Tunics like the ones illustrated can be made from the Golden Hands Pattern Pack—either using the shirtwaister adaptation or the shirt with tails. Allow extra fabric along centre front to make a simulated tab. Capes are dashing, swirling, romantic and up-to-the-minute. Make an

interesting and luxurious focal point of the lining by using a marvellous print or a quilted or fur fabric (1). Wear it over a long tunic or trousers.

Ring the changes by wearing a shorter tunic over pants of a deeper tone of the same colour but with a different texture (2) or by making a high-collared tunic (4).

Adapt this look for evening wear

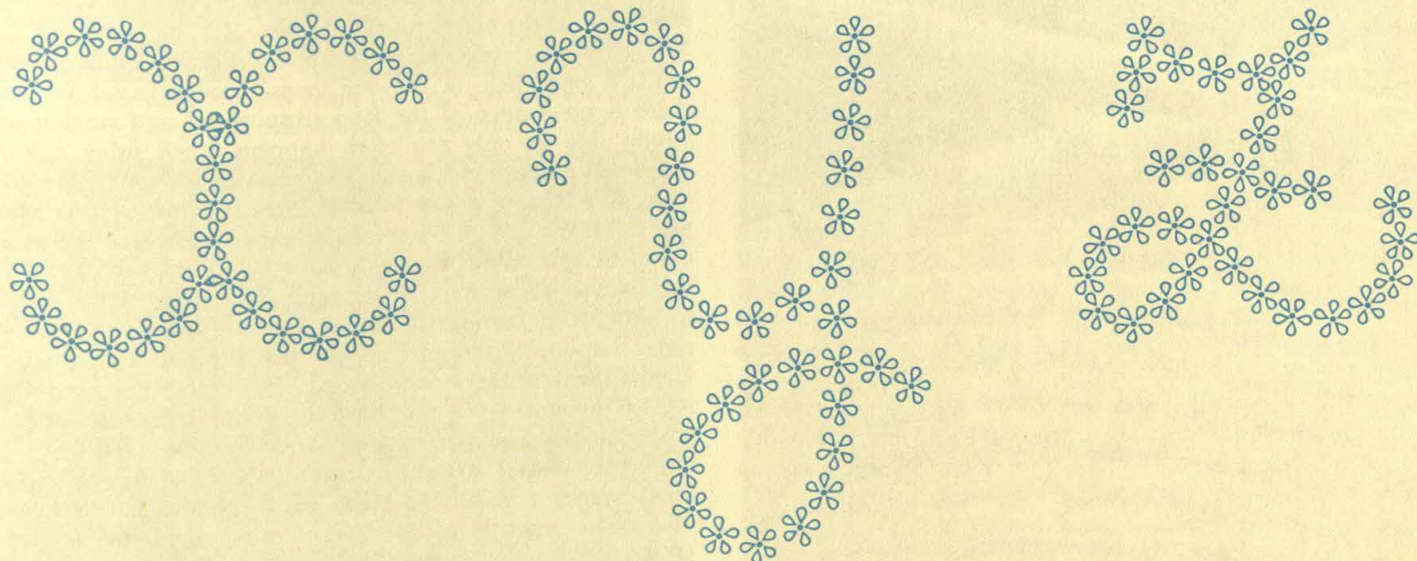
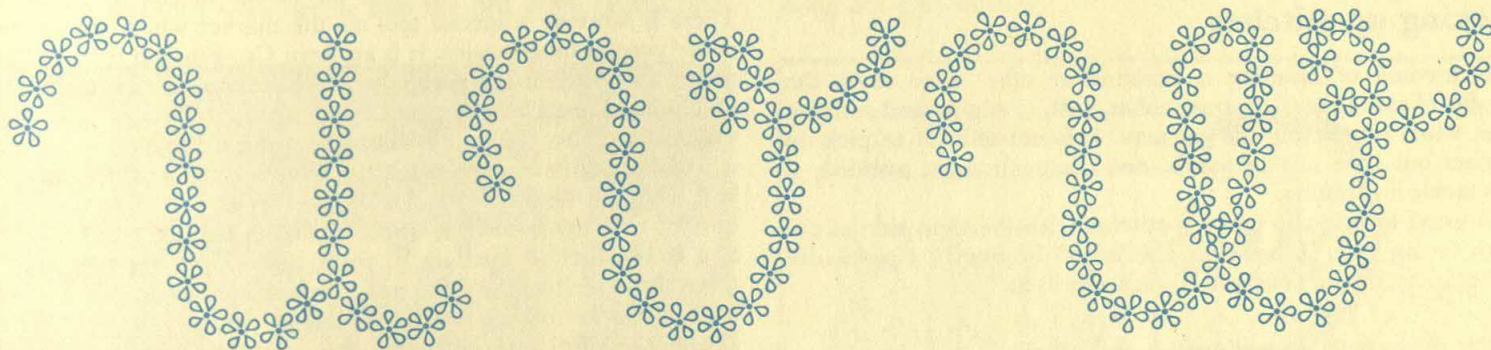
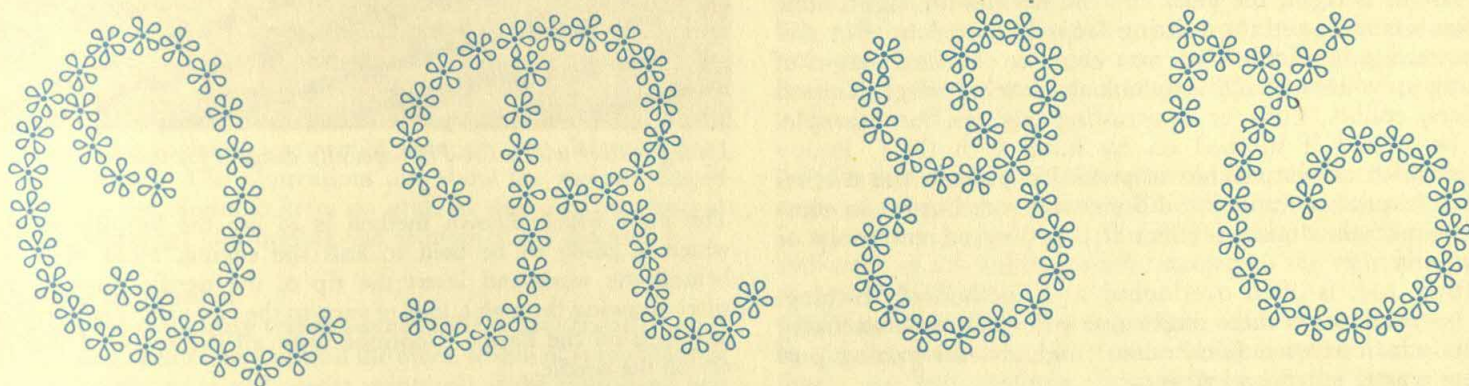
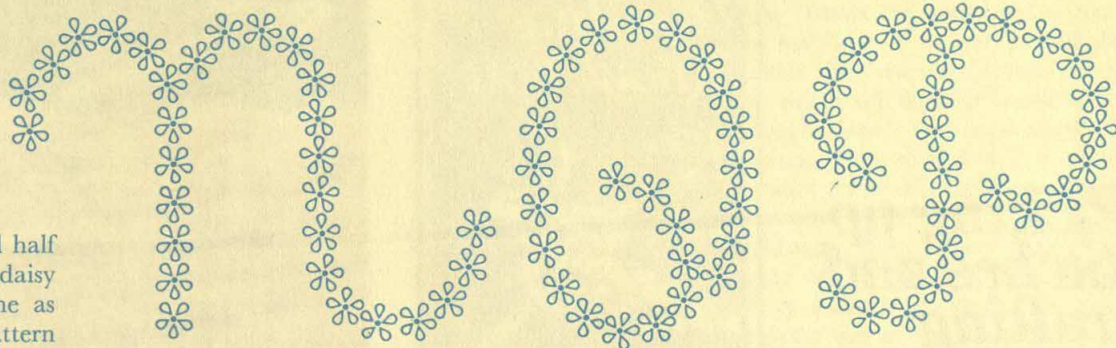
by making the tunic in rich, strongly patterned fabric (3). Velvet is ideal and most large stores have a wide variety to choose from.

If you have a favourite jacket you cannot bear to throw away, revive it by teaming it with a new six-gore midi skirt. Co-ordinate them craftily by facing the jacket lapels with skirt material (5) and finish off with tucked-in shirt, deep belt.

Pattern Library

Daisy alphabet

Instructions for the second half of the alphabet initials, in daisy chain stitch, are the same as those given in the last Pattern Library chapter.



Picking up stitches and grafting



The colour is right, the yarn and the needles are right, your tension is correct and the knitting looks immaculate. But still more care is required when you come to the final stages of making up your work if it is to look absolutely perfect. Knitted borders, collars, cuffs or contrasting edgings, for example, can be ruined if stitched on by hand with thick, lumpy seams which are impossible to press. To pick up the stitches instead is quite a simple job if done with care but it can completely mar the finished effect if it is worked carelessly or irregularly.

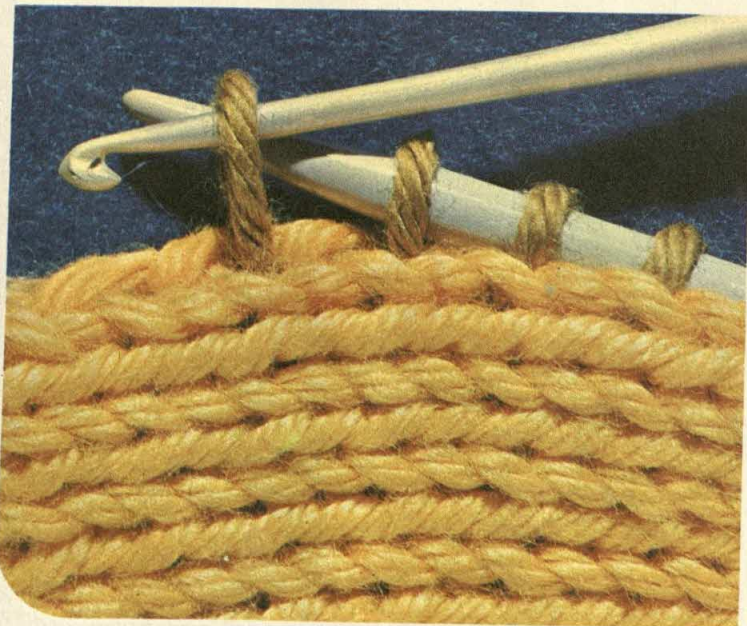
Grafting, too, is often overlooked as a method of finishing. The instructions on these pages give you grafting for stocking stitch (which is used fairly often) and also for joining purl fabrics, garter stitch and ribbing.

Picking up stitches

This method of finishing a neckline or other edge saves the trouble of casting on a separate collar, cuff, or edging and seaming it on when completing the garment. It is not difficult to pick up stitches but time can be saved, and disappointment avoided, if you tackle it carefully.

It is usual to begin to pick up stitches with the right side of the work facing you. If, however, this is not the case in a particular pattern, the instructions will always specify it.

Lifting stitches on to the needle with a crochet hook



Lifting stitches with a Cro-Pin—specially designed for this purpose

The most widely known method is to use the knitting needle which is going to be used to knit the edging. Hold the yarn behind the work and insert the tip of the needle through the stitch drawing through a loop of yarn to the right side and forming one loop on the needle. Continue until all the required stitches are on the needle.

Some knitters prefer to draw the loop of yarn through with a crochet hook then slip the loop on to the needle to be used. There is however a special tool on the market which makes the entire process much easier. It is an Aero Cro-Pin and it looks like a long slender knitting needle but with a hook on one end. The hook end is used as a crochet hook to draw through the loop which is then on the needle and does not need to be transferred to another needle. Once the stitches have been picked up you can knit them off the pointed end with the correct size of needle.

So that the yarn is already attached at the pointed end for knitting it is easier to measure in from the end of the ball about three times the length of the row to be picked up and then work from this point back towards the end as you pick up the loops. If you don't feel you can judge the length required, then use a separate length of yarn for picking up the stitches and join in the ball of yarn in the normal way when you begin to knit the stitches on to the correct size of needle.

You only need one size of Aero Cro-Pin. The fineness of the pin is a great help in drawing loops through firmer fabrics and there is no chance of the loop slipping off and staying on the wrong side as only too often happens when using a knitting needle. If you are picking up stitches round a neck, or on a long edge, it is always easier to mark the edge into sections than to attempt a trial and error method. Some instructions will give you detailed information as to just how many stitches should be on the back neck, side neck and the centre front of the neck; but sooner or later you will be confronted with a pattern which states that you have to pick up 124 stitches evenly round the neck. If you always make it a practice to divide the edge by putting in marker pins then you will have no trouble and will not have to try again and again to get the correct number of stitches. Mark the centre back and front with pins, then fold this in half again and insert two more pins. Now you will know that between pins you have a quarter of the total number of stitches to pick up. If you treat every edge in this way, dividing it as often as you like, it is easy to pick up the correct number of stitches first time.

Grafting

Grafting is a method of joining two rows of stitches invisibly. It is used in knitting mittens and at the toes of socks where the ridge formed by a seamed cast-off edge would be uncomfortable. It is also most useful for joining buttonhole and button strips where they are not continuous but meet at the centre back of the neck. The bulkiness of underarm seams can be completely avoided by leaving the stitches normally cast off at armholes and sleeve top shapings unworked and by grafting them together before the remainder of the sleeve and side-seams are worked. Grafting is usually worked on stocking stitch, purled or garter stitch fabrics, but, if worked with care, can also be used for joining ribbing.

Grafting off needles

When the edges are ready for grafting, cut off the ball of yarn leaving an end about three to four times the length of the row to be grafted and thread this into a blunt-ended wool needle. The illustrations below show a contrast coloured yarn being threaded through the stitches so that you can see it clearly. As the graft is to be invisible you would naturally use the same yarn as the garment. The illustrations also show the stitches slipped off the needles. Some knitters do graft in this way but there is always the danger of dropping one or more of the stitches.

Grafting on needles

To graft two stocking stitch edges together have the stitches on two knitting needles, one behind the other, length of yarn threaded into the wool needle and needle points, all at the right-hand side of the work with the wrong sides of work touching.

Insert the threaded wool needle into the first stitch on the front

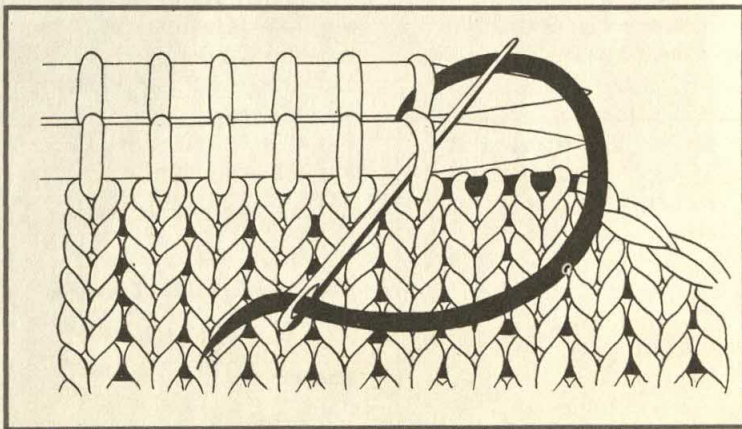
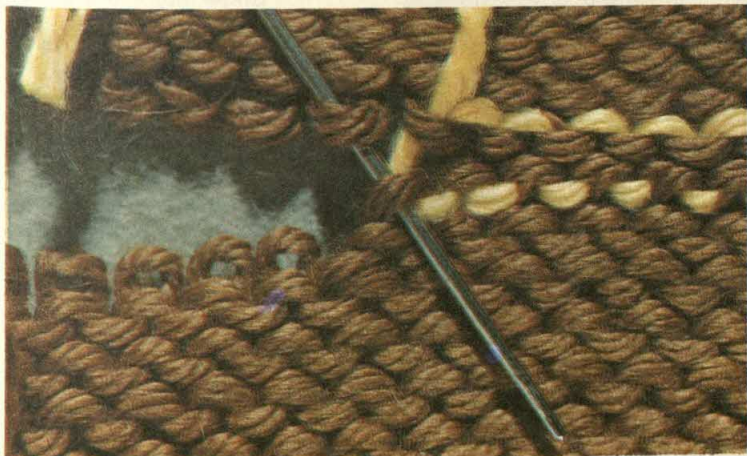
knitting needle as if to purl it and draw the yarn through, leaving the stitch on the knitting needle. *Insert the wool needle into the first stitch on the back knitting needle as if to purl it and slip it off the knitting needle, then insert the wool needle into the next stitch on the back needle as if to knit it and leave it on the knitting needle but draw the yarn through. Insert the wool needle into the first stitch on the front knitting needle as if to knit it and slip it off the knitting needle, then insert the wool needle into the next stitch on the front needle as if to purl it leaving it on the knitting needle, but pulling the yarn through. Now repeat from * until all the stitches have been worked off. When you draw the yarn through don't pull it too tight, or leave it too slack. The row of grafting stitches should be the same size as the knitted ones thus making them invisible. If they are not even, use the wool needle to work the yarn along the row before finishing off the end, pulling wide stitches smaller or working extra yarn along the row if the stitches are too tight. When you are grafting hold the needles, with the stitches on them, in your left hand keeping the stitches near the tips of the needles so that you do not need to tug at them to slip them off the points.

To join two edges of purl fabric together, work in the same way as for stocking stitch, reading knit for purl and purl for knit. It is, however, possible to turn the knitting to the wrong side and work as for stocking stitch, turning to the right side when the grafting is finished.

Grafting ribbing. If you learn both of these methods you will be able to graft any type of ribbed edges together because you simply use both methods. Join stocking stitch rib to stocking stitch rib with the stocking stitch method, and purl rib to purl rib using the purl method.



▲ Grafting stocking stitch, knit side facing (contrast yarn only for clarity)
▼ Grafting stocking stitch with purl side facing is worked similarly



Grafting stocking stitch on needles which are held in the left hand

To graft garter stitch edges, you work as given for stocking stitch but you must first make certain that the last row knitted on the front needle left a ridge on the right side of the work and that the last row on the back needle formed a ridge on the wrong side or inside of the work. It may be necessary to add or take off a row on either side to obtain this before beginning to graft.

Grafting seems involved the first time you try but it is not difficult and there is one easy way to work it out. The yarn passes through each stitch twice. The first time it enters the stitch, it enters in the opposite way to the type of stitch. That is, into a knit stitch you must insert the needle purlwise and into a purl stitch you must insert the needle knitwise—the stitch is left on the knitting needle. The second time the stitch is slipped off the knitting needle after the wool needle has passed through it for the same type of stitch. This means that the second time you pass the wool needle knitwise into a knit stitch and purlwise into a purl stitch.

Knit two from one pattern

A simply sculptured dress always looks lovely. The dress here, with its side ribbed panels and flared skirt has a gentle, slim line. The pinafore version would be perfect for parties worn on its own, if you added beads, a glittering belt or a long chiffon scarf.

Sizes

To fit 32 [34:36:38] in bust and 34 [36:38:40] in hips Length at centre back, 35½ [35½:36:36½] in Sleeve seam, 17 [17:17½:18] in The figures in the brackets [] refer to the 34, 36 and 38in sizes respectively.

Basic yarn tension

5½ stitches and 7½ rows to 1 inch measured over stocking stitch worked on No.8 needles

Tension for this design

6 stitches and 8 rows to 1 inch measured over stocking stitch worked on No.9 needles.

Materials shown here:

Pingouin
Multipingouin

Dress 9 [9:10:10] balls

Pinafore Dress 7 [7:7:8] balls

Two No.10 needles

Two No.9 needles

One belt buckle

Dress back

Using No.9 needles, cast on 135 [141:147:153] sts.

224



Beg with a K row work 8 rows in st st.

Change to No.10 needles and work 3 rows more in st st.

Hemline row K all stitches.

Beg with a K row work 3 rows in st st.

Change to No. 9 needles and continue in st st.

Work 12 rows more.

1st dec row K2, K2 tog, K38 [40:42:44], K2 tog tbl, K1, K2 tog, K41 [43:45:47], K2 tog tbl, K1, K2 tog, K38 [40:42:44], K2 tog tbl, K2.

Work 25 rows.

2nd dec row K2, K2 tog, K36 [38:40:42], K2 tog tbl, K1, K2 tog, K39 [41:43:45], K2 tog tbl, K1, K2 tog, K36 [38:40:42], K2 tog tbl, K2.

Work 25 rows.

Dec 6 sts in this way on next and following 26th row.

111 [117:123:129] sts.

Work one row.

Begin side ribbed panels

1st row P3, K3, P3, K to last 9 sts, P3, K3, P3.

2nd row K3, P3, K3, P to last 9 sts, K3, P3, K3.

Rep last 2 rows 4 times more.

11th row P3, (K3, P3) twice, K to last 15 sts, (P3, K3) twice, P3.

12th row K3, (P3, K3) twice, P to last 15 sts, (K3, P3) twice, K3.

Rep last 2 rows 4 times more. Continue in this way taking 6 sts more at either side into rib panels on next and every 10th row until there are 39 sts in side panels.

Work 42 rows, keeping rib and st st correct.

Next row Rib 33, K to last 33 sts, rib 33.

Work 9 rows.

Next row Rib 27, K to last 27 sts, rib 27.

Continue to work 6 sts less in rib on either side of every 10th row until the work measures 28in (or required length) from hemline to underarm, ending with a WS row.

While shaping the armholes, continue to work ribbing as before, until no rib sts remain.

Shape armholes

Cast off 6 [7:8:9] sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 4 rows.

Cast off 1 st at beg of next 4 rows.

Work 44 [46:48:50] rows without shaping.

Shape shoulders and neck

Cast off 4 [5:6:7] sts at beg of next 2 rows.

Cast off 5 sts at beg of next 2 rows.

5th row Cast off 5 sts, K 17, cast off centre 19 [21:23:25], K to end.

Complete left shoulder on these sts.

6th row Cast off 5 sts, P to end.

7th row Cast off 7 sts, K to end.

8th row Cast off 5 sts, P to end.

9th row K.

10th row Cast off rem 5 sts. With WS work facing rejoin yarn to rem sts.

Next row Cast off 7 sts, P to end.

Next row Cast off 5 sts, K to end.

Next row P.

Next row Cast off rem 5 sts.

Front

Work as given for Back until 29 [31:33:35] rows have been worked after completion of armhole shaping.

Shape neck

1st row K34 [35:36:37], cast off 13 [15:17:19], K to end.

** Complete right shoulder on these sts.

Cast off at beg of RS rows 3 sts once, 2 sts twice and 1 st 3 times. 24 [25:26:27] sts.

Work 2 rows.

Shape shoulder

Cast off at armhole edge on next and every alt row 4 [5:6:7] sts once and 5 sts 4 times.**

With WS of work facing rejoin yarn to rem sts and work left shoulder as for right from ** to **, casting off for neck shaping on WS rows.

Sleeves

With No.10 needles, cast on 55 [55:61:61] sts.

1st row K2, P3, *K3, P3, rep from * to last 2 sts, K2.

2nd row P2, K3, *P3, K3, rep from * to last 2 sts, P2.

Rep 1st and 2nd rows 9 times more inc one st at each end of last row.

Change to No.9 needles.

Continue in K3, P3 rib throughout, working extra sts into patt as they are made.

Work 6 rows.

Inc one st at each end of next and every 6th row until there are 85 [89:93:97] sts.

Work until sleeve measures 17 [17:17½:18] in, or required length, ending with a WS row.

Shape top

Cast off 6 [7:8:9] sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Dec one st at each end of next and every alt row until 41 sts rem, then every row until 31 sts rem.

K3 tog at each end of next 6 rows. Cast off.

Belt

With No.10 needles, cast on 18 sts. Work in K2, P2 rib until 30in long.

Dec one st at each end of every row until 4 sts rem.

Cast off.

Neckband

Join right shoulder-seam.

With No.10 needles and RS work facing, K up 102 [108:114:120] sts.

Work 7 rows K3, P3 rib.

Cast off in rib.

To make up

Do not, repeat do not, press Multipingouin.
To finish, place between damp cloths and allow to dry.
Join all seams and neckband.
Set in sleeves. Sew buckle to straight edge of belt.

Pinafore back

Work as given for Dress.

Front

Work as for Back until armhole shaping has been completed.
Work 15 [17:19:21] rows without shaping.

Shape neck

1st row K34 [35:36:37], cast off 13 [15:17:19] sts, K to end. Complete right shoulder on these sts.

****** Cast off on RS rows 3 sts once, 2 sts twice and one st 3 times.

Work 14 rows.

Shape shoulder

Work as given for Dress Front. ******

With WS facing, rejoin yarn to rem sts. Work as for other shoulder from ****** to ****** casting off for neck shaping on WS rows.

Neckband

Join right shoulder-seam.
With No.10 needles and RS facing, K up 132 [138:144:150] sts evenly round neck edge.
Work 7 rows K3, P3 rib.
Cast off in rib.
Join left shoulder-seam and neckband.

Armbands

With No. 10 needles, RS facing, K up 120 [126:132:138] sts evenly round armhole.
Work 3 rows K3, P3 rib.
Cast off in rib.

To make up

Press as given for Dress.
Join side and armband seams.

The two versions of the dress ►



Fair and square



Motifs have endless uses, not only for cushions and covers but also for fashion ideas. A change of colours, yarn or shape of motif can completely alter the finished look.

Colours and yarns

Try out several colour ideas until you find something you particularly like. It could be a collection of gay chunky wools worked with a large hook so that the motifs grow quickly and are then joined (see Crochet Know-how, chapter 5) to form a long scarf. Or trim the lower edges and sleeves of an evening blouse with a row of motifs worked in a fine metallic yarn. Just remember, if you are using only one colour you do not need to break the yarn but simply continue the next round, omitting the slip stitch used to join in the new colour.

Instructions are given for the same colour combinations as those shown in the illustrations. Try using your own choice of colours and see the difference if you work in only one or two. Or work with the palest colour in the centre and graduate out to the darkest.



Square motif

With centre colour, work 10ch. Join into a circle with a ss.

1st round. Using same colour, work 3ch to form the first st, work 23tr into circle. Join with ss into 3rd of first ch. Break yarn.

2nd round. Using 1st contrast, join to top of last st of preceding round with a ss, work 3ch to form first st, 5ch, 1tr into same st as first st, 7ch, *miss 5 tr of preceding round, work 1tr, 5ch, 1tr all into next tr, 7ch, rep from * twice. Ss to 3rd of first 3ch.

3rd round. 3ch to form first st, work 4tr, 5ch, 4tr all into first 5ch space of preceding round, 3ch, *miss 7ch space, 5tr, 5ch, 5tr all into next 5ch space, 3ch, rep from * twice. Join with ss into 3rd of first 3ch. Break yarn, leaving end for darning.

4th round. Using second contrast, join as before, work 3ch to form first st, 1tr into each of next 4tr of preceding round, work 3tr, 5ch, 3tr all into next 5ch space, work 1tr into each of next 5tr, 7ch, *1tr into each of next 5tr, work 3tr, 5ch, 3tr all into next 5ch space, 1tr into each of next 5tr, 7ch, rep from * twice. Join with ss to 3rd of first 3ch. Break yarn and leave end for darning.

5th round. Join in third contrast as before, work 3ch to form first st, 1tr into each of next 7tr of preceding round, 9tr into next 5ch space, 1tr into each of next 8tr, 3ch, 1dc into 4th (centre) ch of 7ch, 3ch, *1tr into each of next 8tr, 9tr into next 5ch space, 1tr into each of next 8tr, 3ch, 1dc into 4th ch of 7ch, 3ch, rep from * twice. Join with ss to 3rd of first 3ch. Break yarn, leaving end for darning.

6th round. Join in fourth contrast as before, 1ch, work 1dc into each tr or dc of preceding round, working 3dc into each 3ch space. Join with ss to first ch. Break yarn and darn in end. Take care when doing this to darn into the same colour, so that the ends are invisible and the pattern not spoilt. If you have used wool or cotton, pin out the motif forming a good, regular shape and press under a damp cloth with a warm iron. Do not press too heavily so that the stitches are flattened. Do not press man-made fibres. Sew the motifs together at points where they touch each other.

Star motif with 8 points

Using centre colour, work 7ch. Join into a circle by working a ss into the first ch.

1st round. Work 2ch to form first st, work 23dc into circle. Join to 2nd of 2ch with ss. Break yarn and leave end for darning.

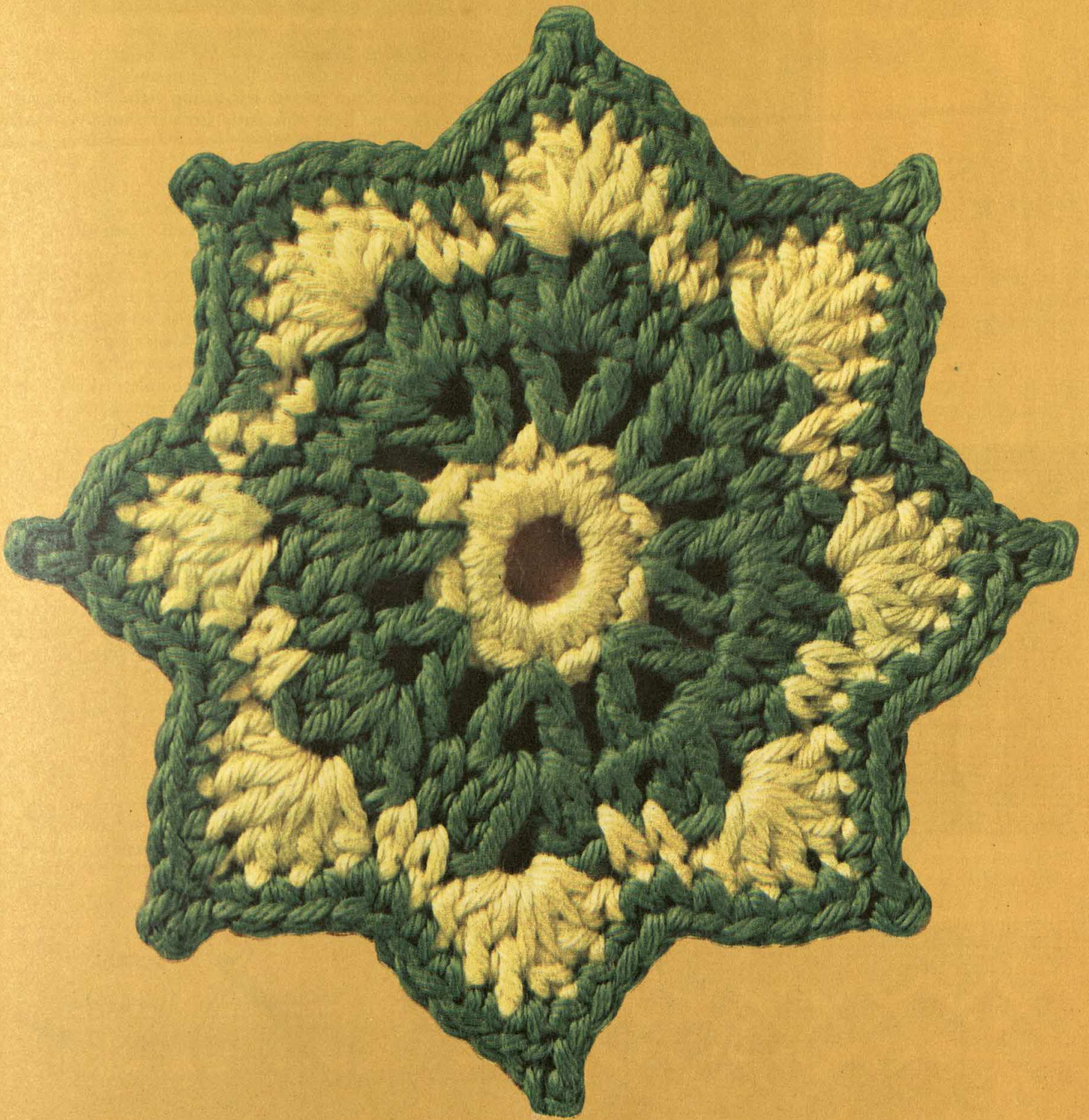
2nd round. Join contrast yarn with ss to top of last st worked, 4ch, 1tr into same st as first st, 1ch, *miss 2dc of preceding round, 1tr, 2ch, 1tr all into next dc, 1ch, rep from * 6 times. Join with ss into 2nd of first 4ch.

3rd round. With same colour, work 2ch, 1tr, 2ch, 2tr all into first 2ch space of preceding round, 1dc into next 1ch space, *2tr, 2ch, 2tr all into next 2ch space, 1dc into next 1ch space, rep from * 6 times. Join with ss into 2nd of first 2ch. Break yarn.

4th round. Join in first colour as before, 2ch, 2tr, 1ch, 3tr all into first 2ch space of preceding round, 1dc on each side of dc of preceding round, *3tr, 1ch, 3tr all into next 2ch space, 1dc on each side of next dc, rep from * 6 times. Join with ss to 2nd of 2ch. Break yarn, leaving an end for darning.

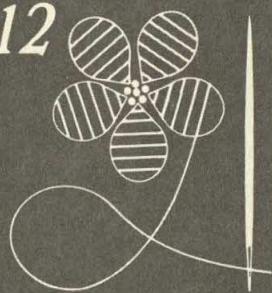
5th round. Join in contrast as before, 2ch, 1dc into each of next 3tr, 1dc, 3ch, 1dc all into first 1ch space, 1dc into each of next 4 tr, *1dc into each of next 4tr, 1dc, 3ch, 1dc all into next 1ch space, 1dc into each of next 4tr, rep from * 6 times. Join with ss to 2nd of first 2ch. Break yarn and darn in all ends. Complete as for square motif if pressing is required.

◀ Square motif in double knitting using No.4-00 (ISR) hook, 5½in across
Star motif using the same yarn and hook as the square, 6½in across ▶



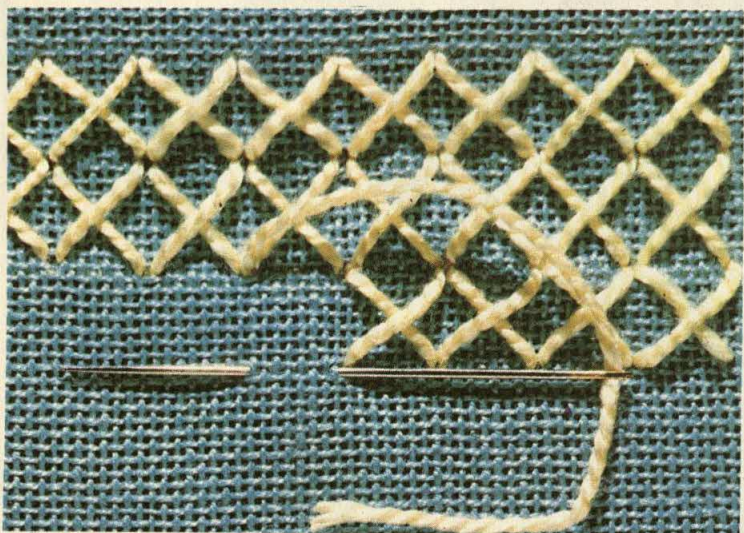
Embroidery

12

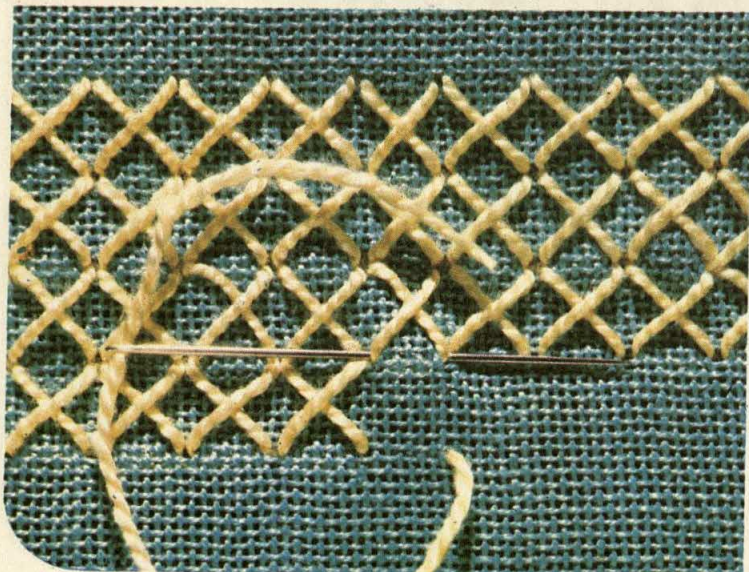


Cross stitch methods

Cross stitch is one of the oldest and most international embroidery stitches, frequently found in the national costumes of Europe and the Orient where it is often worked in gay, bright colours. It lends itself to fillings and building up traditional geometric patterns, as in Assisi designs, and is also used for interpreting realistic and precisely detailed pictures in the modern Danish manner.



When filling small areas complete one stitch at a time. Take care to count the threads, using the weave of the fabric as a guide so that the stitches line up evenly. Work from either left to right or right to left

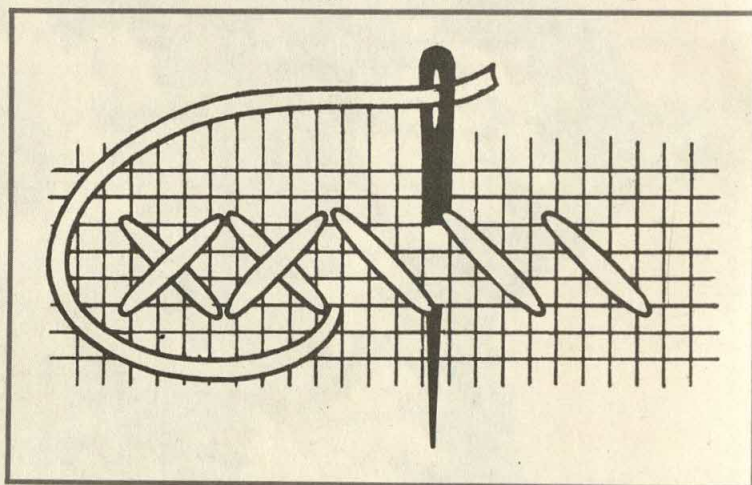


Ideally, cross stitch should be worked on an even-weave fabric because this makes it easier to count threads and the whole effect of the stitch depends on its regularity. Each cross stitch should make a perfect square, being worked down and across over an equal number of threads of an even-weave fabric.

The main point to remember is that in whichever direction you work the stitch, the upper stitches must always lie in the same direction (usually from bottom left to top right). If they do not they will reflect the light differently from the other stitches and will stand out clearly as mistakes.

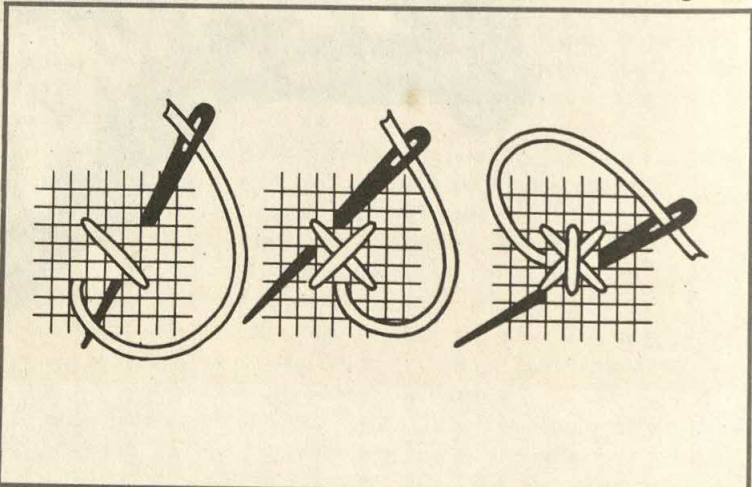
Methods of working

The most even finish for filling in large areas of colour is obtained by working a row of diagonal stitches (half cross stitches) in one direction and then completing the stitches by working another row in the opposite direction. If you are working a complete design in cross stitch, keep the texture even by working the whole design in half cross stitch and then complete in the other direction. This also helps you to build up the design at a very encouraging rate! If there is only a small area to cover, it is permissible to use the alternative method where one stitch is completed at a time but this will look less even. To embroider very fine or uneven fabrics, use the canvas method to keep the stitches even. Place a piece of soft



▲ For large areas it is best to work the cross stitch in two journeys

▼ Double cross stitch steps should be worked in the same order throughout



cotton canvas on top of the fabric, matching the warp and weft of the canvas to that of the fabric. Tack it in place. Work the stitches over the threads of the canvas and through the material underneath, taking care not to catch the canvas or pull the stitches too tight. When the embroidery is completely finished, gently pull out from under it the canvas threads one by one.



Home is where the heart is

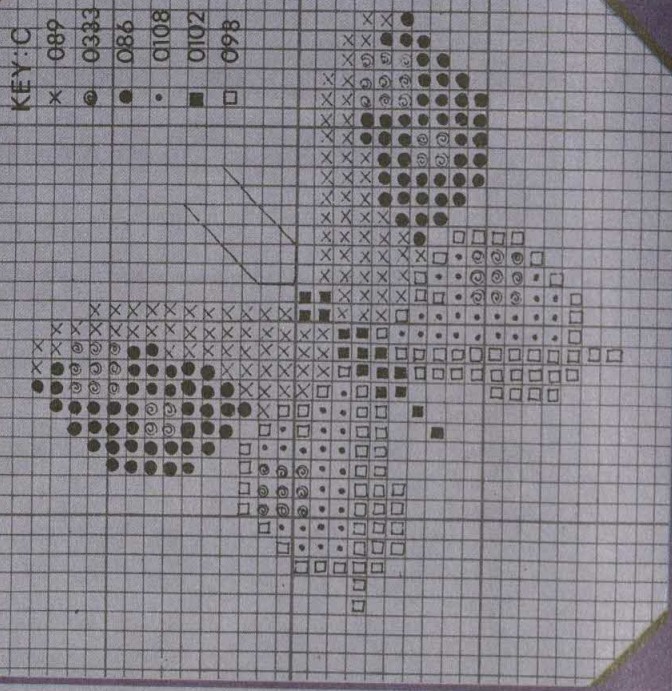
This gay picture brings a fresh modern approach to the old sampler idea. It was designed to be a very special birthday greeting for the designer's husband, but it could equally well be mounted on a teapot stand and covered with heatproof glass.

Working charts and full instructions are given on the following two pages, together with colour suggestions.

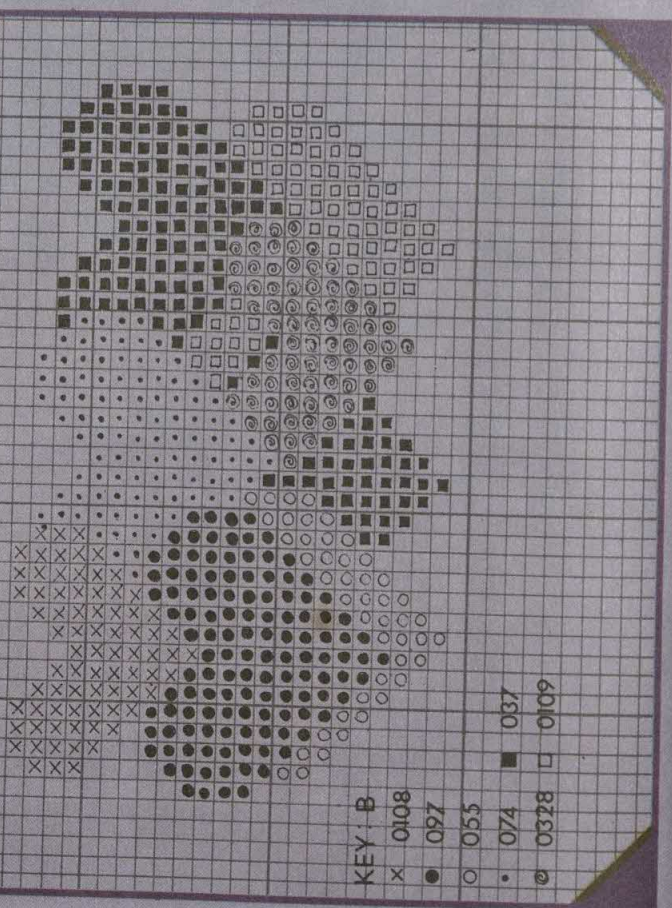
These charts are planned in such a way that you can either use the motifs individually or group them to add up to the complete composition. Each motif has its own colour coding with number reference to Anchor Stranded Cotton colours. One of the features of charted designs is that they provide a permanent reference which you can use again and again.

All colour numbers given are
for Anchor Stranded Cotton.

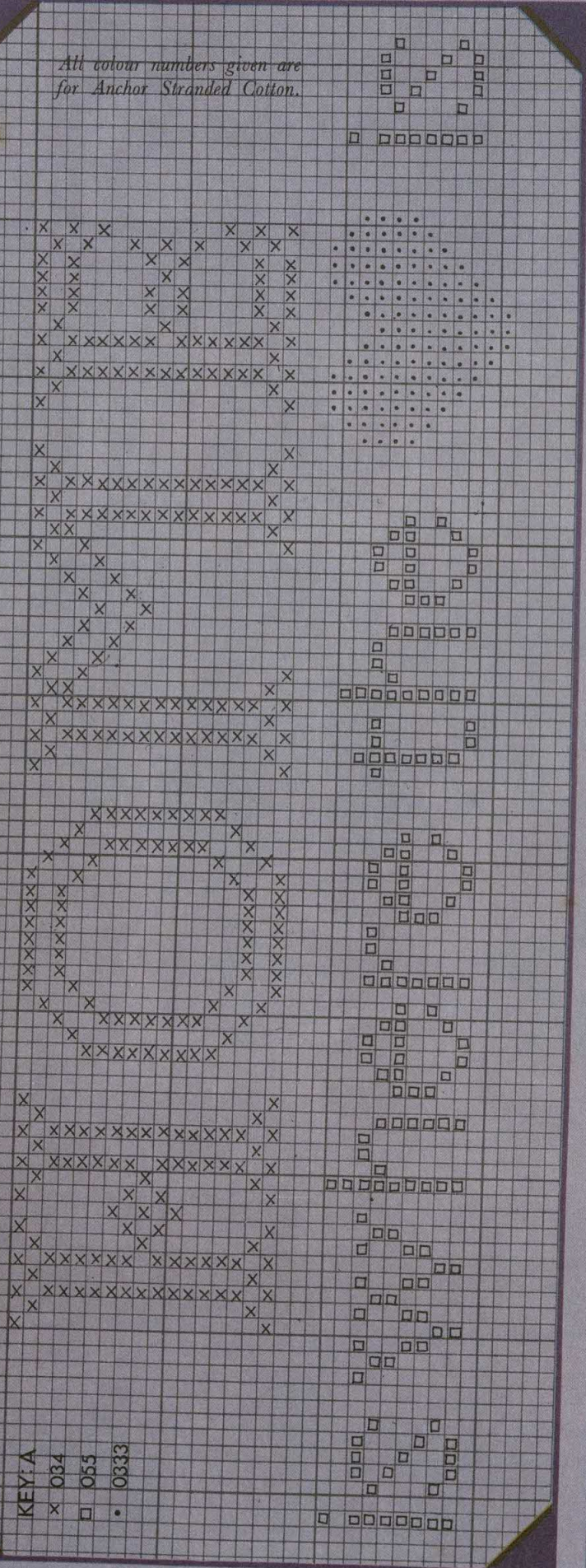
KEY: C
x 089
• 0333
• 086
• 0108
• 0102
• 098



KEY: B
x 0108
• 097
• 055
• 074
• 0328
• 0109



KEY: A
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• 055
• 0333



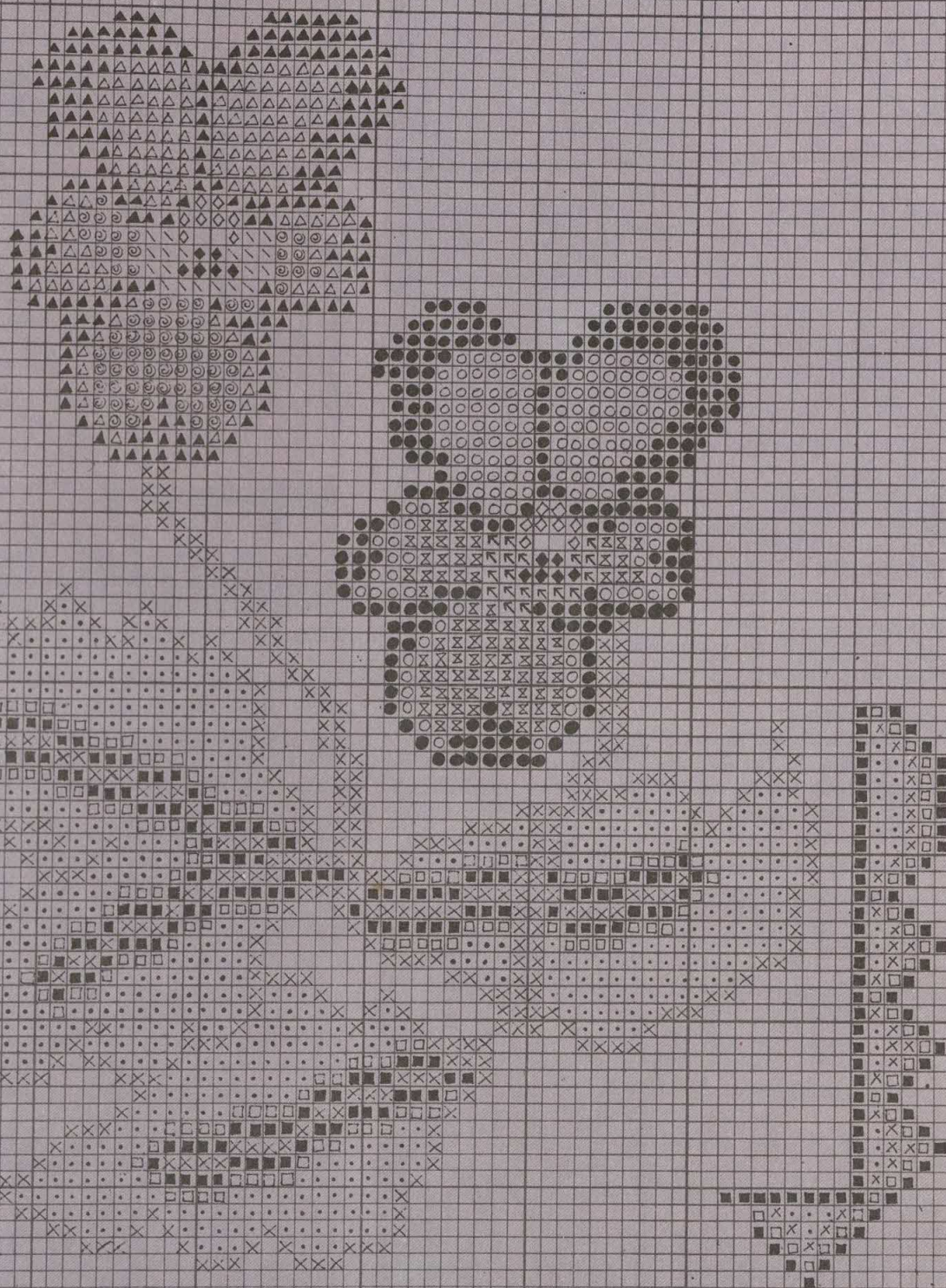
Materials

To make the panel shown (finished size 9in by 8½in) you will require:

- ¾yd of even-weave linen (28 threads to the inch, 22 in wide)
- 1 skein each of Stranded Cotton colours given in key to the charts, except for the leaf green which needs 2 skeins
- Crewel needle size 8 or 9

KEY D

- × 0245 ◊ 0304
- 0260 ◆ 0316
- 0255 ● 0111
- 0239 ○ 086
- ▲ 0102 ✕ 098
- △ 089 ⋈ 087
- ⊙ 0109
- ∖ 0108



How to work the sampler

Mark a centre line on the fabric with tacking stitches. This applies whether you are going to use a single motif or the complete composition. Always start at the centre of the design working outwards because this makes the counting easier.

Each square of the chart represents 2 threads of fabric so work the stitches accordingly using 3 strands of stranded cotton throughout.

When completed, press the embroidery lightly on the wrong side. If you are going to use the embroidery for a teapot stand, trim the excess fabric and make a $\frac{1}{2}$ in hem on all sides, mitring the corners for a neat finish. Press the hemmed edges on the wrong side. If you are making a picture, take the embroidery to an expert for mounting and framing unless you feel able to do it yourself. Instructions for this are in a later chapter.

Canvas Work 7



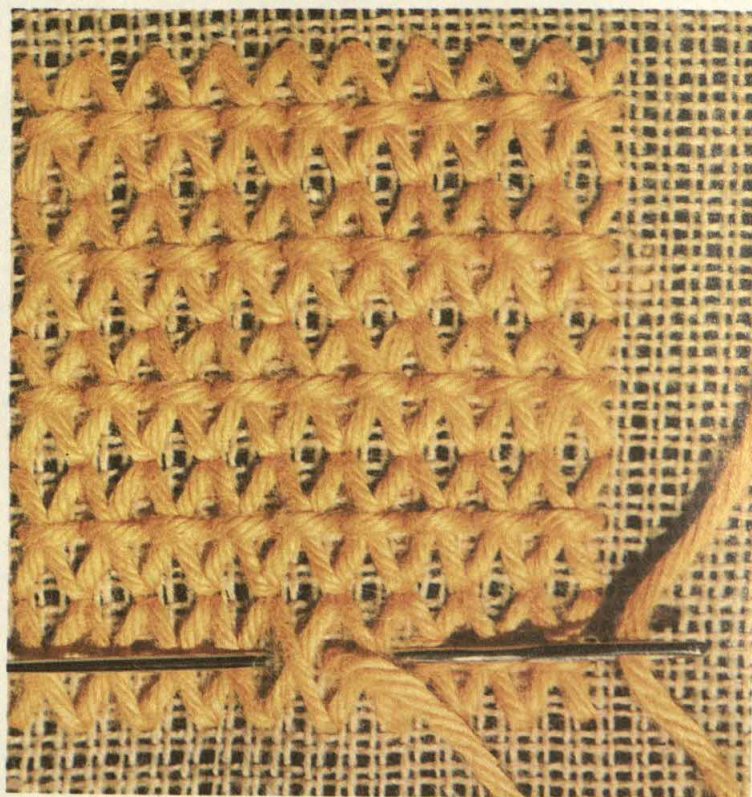
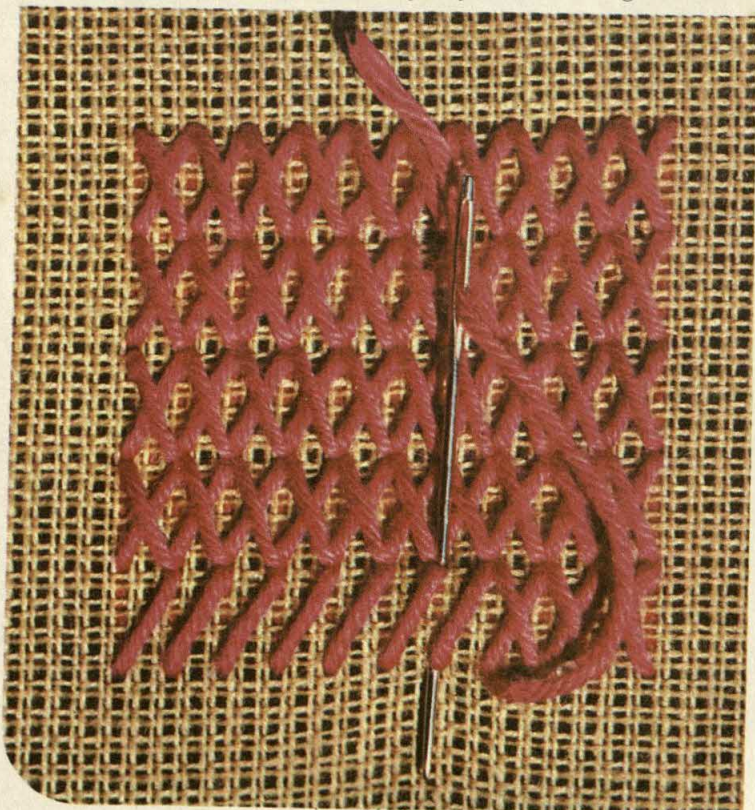
Criss cross stitches

Cross stitch comes in so many guises that part of the fun of working it is to find how many adaptations you can invent. When working a sampler include as many different stitches as you can so that your work is interesting to look at. Alternatively, use one variation of cross stitch to bring a plain tent stitch picture to life. For example, an evening class student at the Royal College of Needlework was working in basic tent stitch on a mass-produced panel of a Spanish bull-fighter. She replaced the yellow tapestry wool used on the suit of lights with gold thread, worked it in richly textured Italian cross stitch and so gave the picture her own individual touch. The illustrations on these pages have been enlarged beyond life size so that each stitch is clear—when seen in scale the stitches will cover the canvas completely.

Oblong cross stitch

Work in the same way as ordinary cross stitch (see Canvas Work chapter 6) but bring the needle through 5th hole down from the top of the work. Insert the needle 4 holes up, 2 across. Bring the needle through 4 holes down.

▼ Oblong cross stitch covers the canvas quickly and has an elegant look



▲ Oblong cross stitch with bars has a chunkier look

Oblong cross stitch with bars

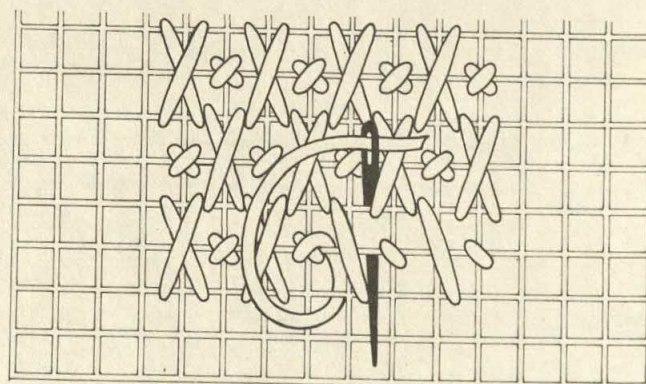
Begin by working oblong cross stitch then work bars one row from right to left, the next row left to right and so on. Bring needle through 3rd hole down, 3rd in from edge of work. Insert needle 2 holes back. Bring needle through 4 holes on. Repeat to end of row.

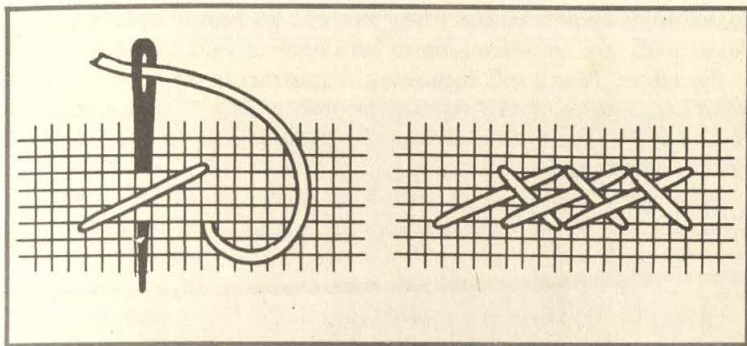
Alternating cross stitch

This filling stitch is composed of two cross stitches of different sizes in interlocking rows.

Work from right to left. Bring needle through 3rd hole down from top of work. Insert needle 1 hole up, 1 across. Bring needle through 2 holes down. Insert needle 3 holes up, 1 across. Bring needle through 2 holes down. Repeat to end of row. To complete the crosses work the return row from left to right. Next row—bring needle through 4 holes down and work each row so that it interlocks with the one above by working the top of each stitch into the same holes as the bottom of the stitch above.

▼ Alternating cross stitch, a filling with lots of texture interest





▲ Long-legged cross stitch, a simple but effective variation

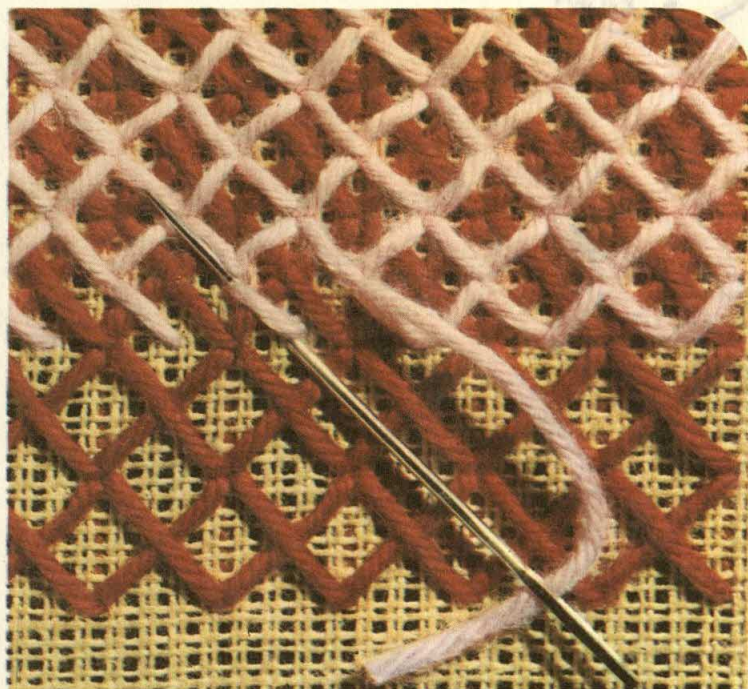
Long-legged cross stitch

This differs from ordinary cross stitch only in that one of the crossing stitches is worked over twice as many threads as the other. Bring needle through the 4th hole down from the top of work. Insert needle 8 holes across, 4 holes up. Bring needle through 4 holes down. Insert needle 4 holes up, 4 back. Bring needle through 4 holes down. Repeat to end of row.

Double cross stitch

In this stitch each star is completed before starting the next. To work one star bring the needle through at top left hand side of work. Insert needle 4 holes down, 4 across. Bring needle through 4 holes up. Insert needle 4 holes down, 4 back. Bring needle through 4 holes up, 2 across. Insert needle 4 holes down. Bring needle through 2 holes up, 2 back. Insert needle 4 holes across.

▼ Double cross stitch turns each stitch into an eight-pointed star



▲ Rice stitch can be worked in one colour only or two contrasting shades

Rice stitch

This is a filling stitch which can be worked in one or two colours (here it's shown worked in two). It consists of ordinary cross stitch with the arms crossed by bars of cross stitch in the same or a different colour.

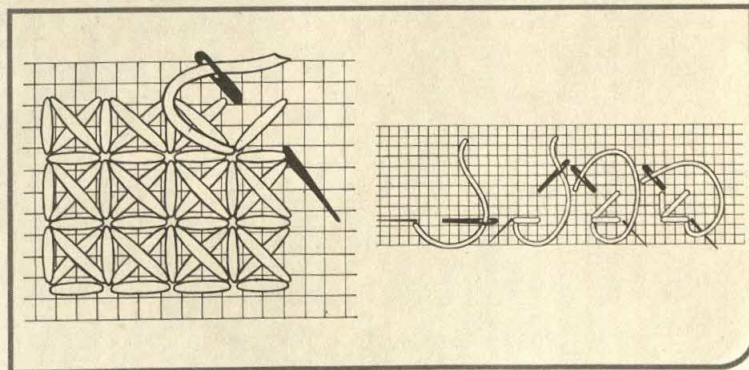
Work the area in ordinary cross stitch then work the first row of bars from left to right. Bring needle through 3rd hole down from top of work. Insert needle 2 holes up, 2 across to the right. Bring needle through 2 holes down, 2 across. Insert needle 2 holes up, 2 across to the right. Repeat to the end of row. Then repeat the whole process from right to left to complete the row.

Italian cross stitch

Work in rows from left to right, starting at the bottom left of the shape which is to be filled.

Work each stitch in 4 movements as shown in the diagram—bring needle through in the bottom left hand corner of work. Insert needle 3 holes across. Bring needle through 1st hole again. Insert needle 3 holes up, 3 across and bring it through the 1st hole again. Insert needle 3 holes up. Bring needle through 3 holes down, 3 across. Insert needle 3 holes up, 3 back. Bring needle through 3 holes down, 3 across. Continue these movements to the end of the row, with a final upright stitch. Work another row above, also from left to right. This will complete the previous row.

▼ Italian cross stitch sets each cross in its own square frame





Collector's cushions

Cushions not only make sinking into chairs and sofas twice as enjoyable but also add decorative shapes and patches of colour to the general scheme of your room.

It's the filling that counts

What goes inside a cushion is quite as important as its covering. There are several types of filling—feathers-and-down make the most luxurious but many people now use a Terylene fibre as this is

washable. Kapok is cheaper but tends to go lumpy after a while. Foam pads are unwelcoming to lean against and eventually curl at the edges. Many soft furnishing departments now have a large selection of circular and square cushion pads in all sizes with a choice of two qualities of down-and-feathers, all very reasonably priced, which you can cover as you choose.

If you plan to make your own cushion pads you can buy Terylene fibre, kapok or several qualities in feathers-and-down by the pound bag. But, if you are using feathers, remember to make the bag in a down-proof cambric, now available in a selection of colours. For Terylene or kapok fillings a fine fabric such as sateen would be very suitable.

Simple piped cushion cover

Materials

For a cushion 18in by 18in.

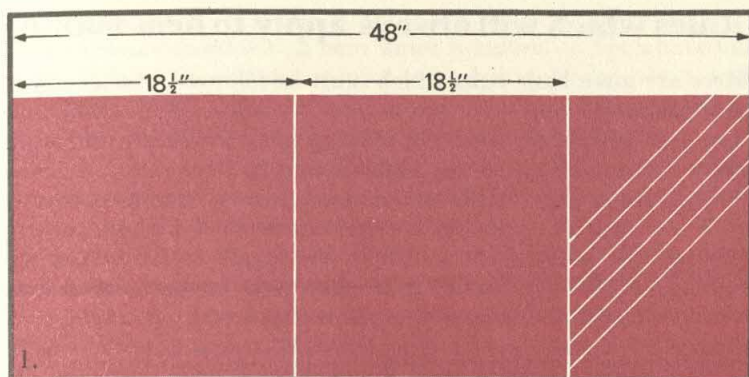
- ☐ 37in of a 36in wide material (a bare yard means skimping), or 18½in of a 48in material

With large-pattern fabrics allow enough extra to position the design centrally on both sides of the cushion.

- ☐ 2½yds of No.2 piping cord
- ☐ 12in zip fastener

Scatter cushions made from patchwork, crochet and embroidery

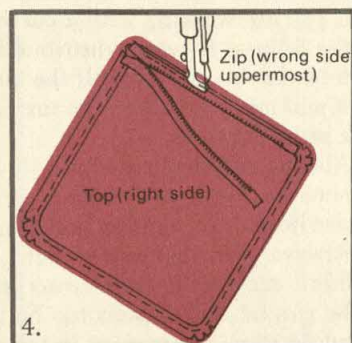




Making up

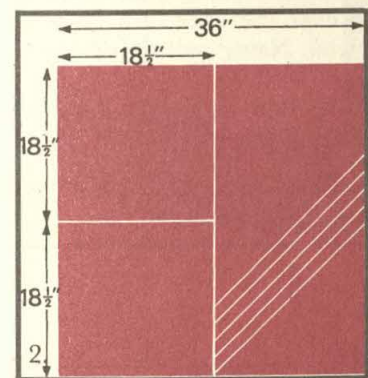
To make a cover fit neatly you should make it half an inch smaller all round than the actual cushion size.

Cut out the cushion cover as in the diagram for either 36in (2) or 48in (1) cloth. Join up the bias strips for covering the piping and tack the covered cord around the right side of the cushion top.

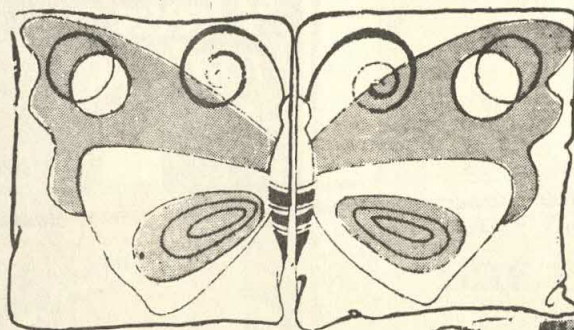
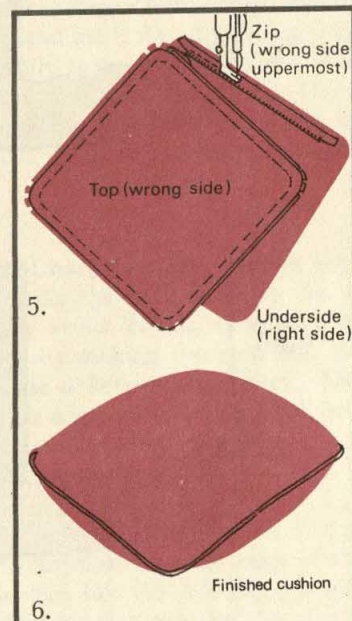
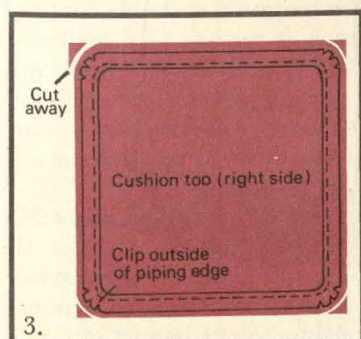


Now tack the other half of the zip (again wrong side uppermost) to the back of the cushion, and machine (5). With right sides facing tack the two halves of the cushion together and machine on the previous stitchline for the piping.

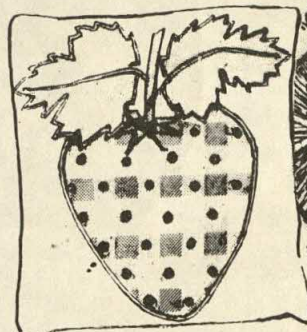
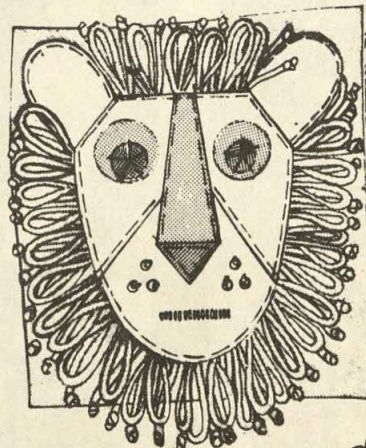
Oversew the raw edges and finish off the two ends of the zip. Press cover with a hot iron and turn it right side out. You'll see from the sketch how the piped cushion will look when it is finished (6).



Clip the outside edges of the bias strip at the corners of the cushion and trim away the material so that it lies flat (3). Tack on half of the zip (wrong side uppermost) to the centre of one side of the cushion top. Then using the zipper foot on your sewing machine, stitch all round the cushion top as close to the piping as possible (4).



These simple scatter cushions show lots of design ideas for you to copy and from which you may develop ideas of your own. They are all of different shapes and sizes and incorporate techniques such as patchwork, embroidery, appliqué, knitting and fringing. Use cushions to make a hard chair more comfortable, to disguise a bed-sit divan during the day or to brighten dark or plain upholstery. You can also use cushions to unite a colour scheme. For example, use left-overs of curtain material when making your cushions and you will find that the over-all look of the room will hold together far better.



Focus on hems and waists



Making a hem is not just a method of tidying up to complete the garment. The length of a skirt is often such a fashion point that the eye is immediately drawn to the hem. Stitches which show, or an uneven length, are instant giveaways so that an immaculate hemline is essential if your garment is to have a professional look. Each type of hem has a definite function and gives the final hold to the outline. Some garments need extra weight at the hem to make the skirt hang properly, so the depth of the hem has to be considered. Garments made from extra-fine fabric, such as chiffon or voile, need a finely rolled hem for a soft, light, wispy look. Special hems like these come in later chapters.

The basic dress and skirt are finished with a conventional hem which is correct for the firm fabric used. However it is the fabric, together with the cut of the garment, which dictate the method to be used for finishing the hem and there are many different techniques for doing this.



Rules which will always apply to hem-making

Here are some basic rules which must be followed whenever you are making a hem.

The most important one is the pinning up of the hem in the right way—this is where you can make or mar it.

Always pin at right angles to the hem however wide or narrow it is. Never slant the pins or place them parallel to the hem turning because this could cause a shift in the layers of fabric you are pinning together and result in a nasty twist in the finished hem which will spoil the hang of the garment as well as look ugly.

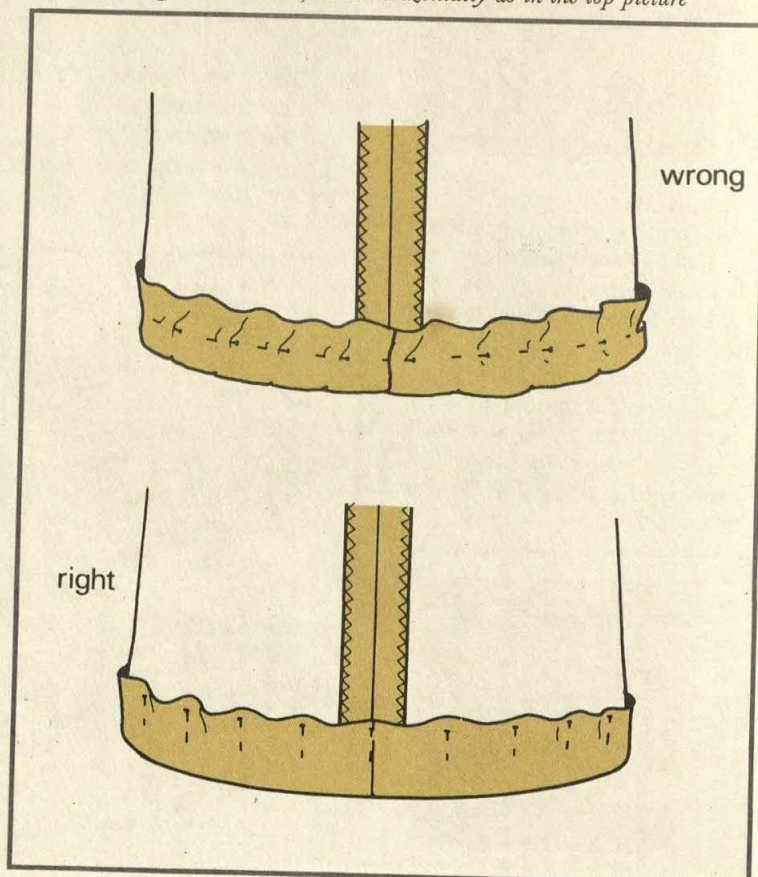
Always work with the hem lying flat on a table so that the weight of the garment is supported. By working in this way you will be able to see that the hem is straight along the turning. Or, if you are working with a curved hem, you will be able to see that the fullness is evenly distributed with the fluting directed straight towards the raw edge. If the fluting is twisted or forced to one side it will make a kink in the turning and the hem will finish up with a series of points.

Always tack the hem about $\frac{1}{2}$ in from the lower edge. Make stitches between $\frac{1}{2}$ in and 1 in long, depending on the fabric and which size holds it in position best. Never pull the stitches tight.

Always give the hem a light pressing (steam press only if the fabric requires it) and shrink in any fullness around the raw edge. Be careful not to press too hard over the tacking stitches as they might leave impressions in the cloth which are difficult to remove. Always press with the hem lying flat on the ironing board making sure that the garment is supported over the back of a chair so that it cannot drag away from the iron. Never pull the skirt over the ironing board.

Always press the hem from the wrong side—it should never be necessary to press it from the right side.

▼ *The wrong way and the right way of pinning a hem. Always place pins at right angles to the hem, never horizontally as in the top picture*

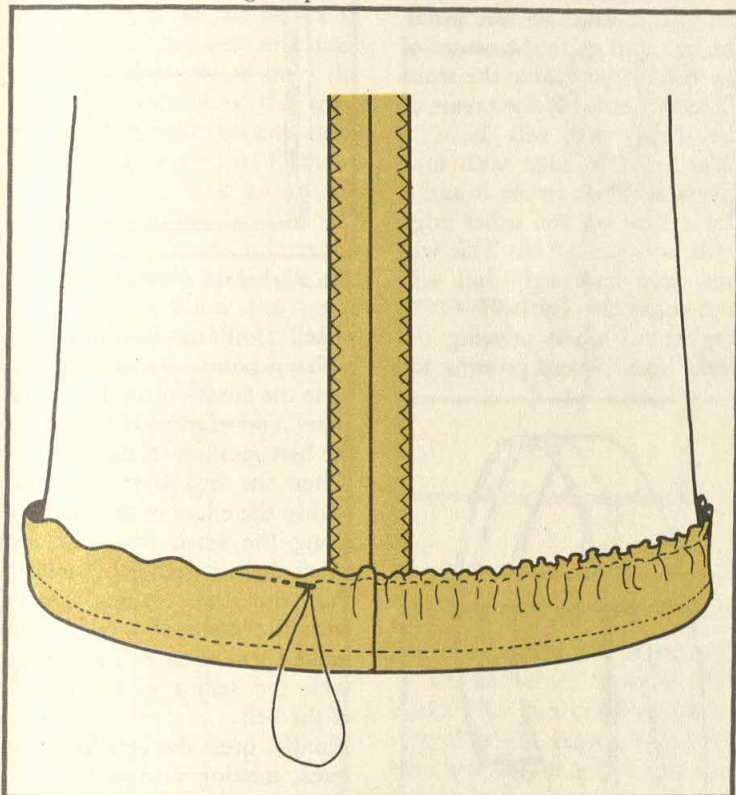


The flared hem

When you are faced with a hem which is curved and you have too much fullness to shrink, or you are using a fabric which will not shrink at all, make the hem as narrow as possible, sometimes as narrow as half the width of the normal hem allowance.

Then, using a small running stitch, gather in the fullness along the raw edge and draw it up to fit the skirt. Fasten the stitches off well so that the hem will not stretch again.

To finish the raw edge of this type of hem, don't use the machine zigzag but oversew by hand. After a final press over the sewn edge, stitch the hem in place using the invisible hemming method shown in Dressmaking chapter 7.



▲ On a flared hem fullness must be gathered with small running stitches

The hem with a straight folded edge

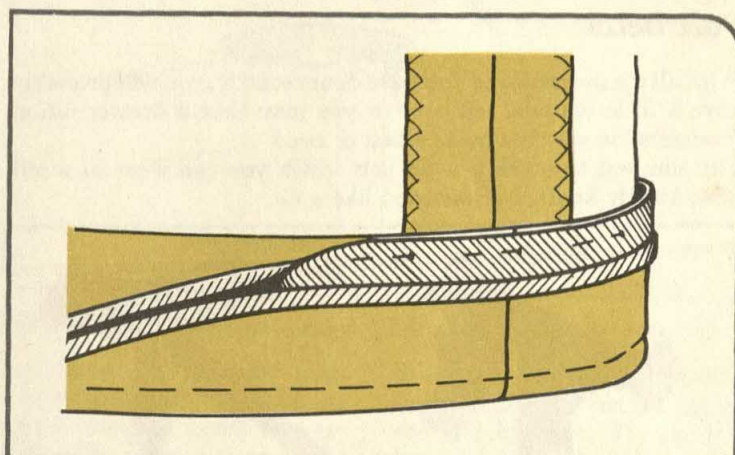
When the hem is straight and you are using a light-weight fabric, simply turn the raw edge under $\frac{1}{2}$ in and use a slip stitch to sew it to the skirt. This method applies mainly to fine cotton fabric or to special hems where extra weight is needed to help the shape of the skirt. A good precaution is to press the folded edge first but be very careful not to stretch it as it is possible to stretch a straight edge under heat and pressure.

The pleated skirt hem

When a hem has to endure a lot of hard pressing, such as with pleated skirts, it is important to make the hem finish as flat as possible. You can never completely avoid leaving an impression on the hem with hard pressing but by making the hem flat, the marking will be less obvious. So use a herringbone stitch. This means you need not oversew the raw edge, except when the fabric frays a lot, and the hem will be as flat as you can make it.

The hem in thick fabrics

If you are working with a heavy tweed or other thick fabric, oversewing is not quite enough to finish off the raw edge of the hem — it should be bound. You can buy bias binding already cut and turned under which is ideal for this purpose, but make



▲ How to pin bias binding to the raw hem edge when using a thick fabric

sure you ask for rayon bias binding as cotton bias binding is usually too stiff.

Prepare the hem in the usual way. Then take the bias binding, unfold one edge and pin and tack it to the outer hem of the skirt, with the raw edges level. Stitch the binding to the hem using a slightly longer machine stitch than you normally use for the seams. Fold the other edge of the bias binding over the hem edge and sew into position along the back of the hem with a running stitch. Press the bound edge before you begin sewing the hem to the skirt.

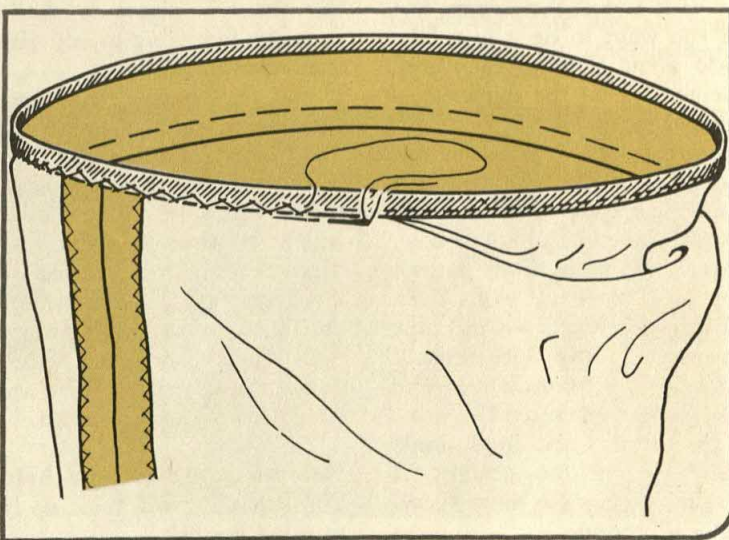
Although the stitches already covered are those most commonly used for hems, you often need a stronger stitch for heavy fabrics because the friction between the two layers of fabric is greater. Therefore, to make the hem secure and also to allow for the movement, use an invisible herringbone stitch and sew with a slightly stronger thread.

To do this, turn the hem edge back as for the hem on the flared skirt and work the herringbone stitch, catching the material from the garment and the hem each time.

In some fabrics you may find that the bound edge is too thick to turn back easily. Therefore, turn the whole of the hem under and herringbone stitch along the crease between the garment and the bound edge, as shown.

When you have finished and taken out all the tacking threads, you will see how you can move the hem without it being loose or dropping out of line.

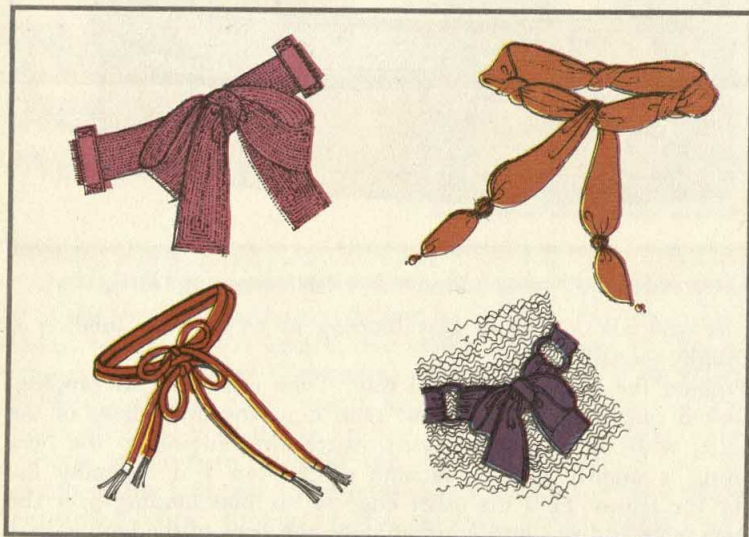
▼ How to work herringbone stitch under a bound hem edge



Soft belts

With all the dressmaking you have done recently, you will probably have a little material left over or you may have a drawer full of remnants. So why not make a belt or two?

The simplest to make is a tie belt which you can wear in a soft bow, loosely knotted or fastened like a tie.



Make a collection of soft belts—here are some ideas to inspire you

How to make a tie belt

First make a pattern for the belt using the skirt waist-band pattern with the wrap extension in Dressmaking chapter 8 as your guide.

This will make a belt 1in wide but if you want it wider just make a pattern double the width you require.

Take the centre of the waist-band pattern, including the extension, as the centre of the belt. You need to include the 2in wrap in the length as the belt will be worn over other layers of fabric.

For the plain tie add 10 to 12in to each end of the pattern but if you want to tie it in a bow add about 20in to each end, depending on the thickness of the fabric.

You can easily work out the length you need if you tie a tape measure around your waist and make a knot or bow. Mark the centre of the pattern by folding it in half. Then divide the length on the tape measure in two and measure this amount from the centre of the pattern on each side.

Cut out the belt from single fabric along the straight of grain, adding $\frac{3}{4}$ in seam allowance all round.

Making a seam or joining the belt

If you have to cut the belt from two or more pieces of fabric, join it in line with the side-seam(s) on the garment for which you are making the belt.

To find the position of the side-seams on the belt pattern mark off the length of the original waist-band pattern centrally on the new pattern. Halve each section between the centre mark and the end of the original pattern, then shift each mark 1in towards the centre (the Centre Back on the finished belt).

Cut the belt pieces to these lines, not forgetting to add $\frac{3}{4}$ in seam allowances all round.

If you tie the belt in a bow and want the ends to be level when tied, remember that one side of the bow takes up more fabric than the other. This amount is approximately 3in, depending on the thickness of the fabric. So if you are joining the fabric at the seams, shift the Centre Back and side-seam marks on the pattern about 3in towards one end.

How to complete the belt

The first thing you must do is to stitch the belt.

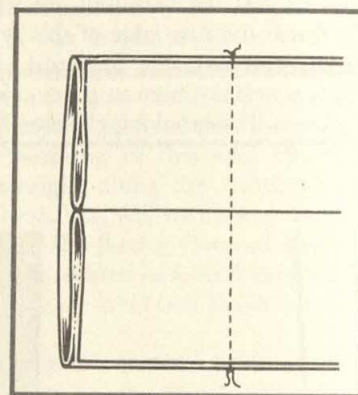
Fold the material lengthwise, right sides facing. Pin, placing the pins at right angles to the fold to stop the belt twisting. Mark off the seam allowance with tailor's chalk and stitch the belt lengthwise leaving the ends open and an opening about 3in long half-way along the stitching line, to turn the belt out to the right.

Carefully press the seam open because it must lie flat inside the belt and go to the centre of the belt. If you leave the seam folded together in the crease of the belt, you will have a ridge on one edge with four layers of fabric inside it and a flat crease on the other edge with no seam at all. This will not only look ugly but will also make the belt roll.

Be careful when pressing the seam open. Avoid pressing too

the ends, fastening off the threads carefully.

Now turn the belt to the right side by pushing the ends through the opening over the blunt end of a knitting needle or the unsharpened end of a



The stitched end of the tie belt

pencil. Don't use anything with a sharp point—you will penetrate the fabric, push the weave apart and distort the ends of the belt spoiling its shape.

When the belt is turned out, fold in the edges of the opening along the seam line and slip stitch them together by hand.

Pull out the corners gently with the point of a needle to make them square. Then edge tack the seams at both ends of the belt.

Finally, press the belt from the back, making sure as much of the length as possible is lying on the ironing board. Again, do not use heavy pressure to get it flat or you'll leave a seam impression on the right side of the belt.

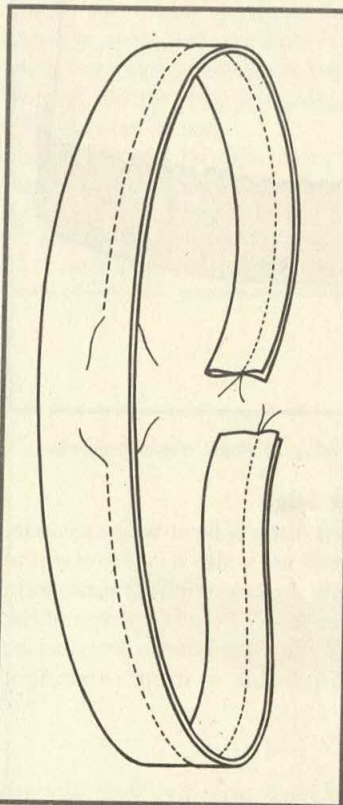
The buckled belt

For a soft belt with a buckle again use the waist-band pattern, including the wrap extension, as a guide for the belt pattern.

Mark the ends left and right; the left end is for the buckle and the right end goes through the buckle.

Remember, if you want the belt wider than the waist-band pattern width, just make the pattern double the width you require.

Add 1 $\frac{1}{2}$ in to the left end and 4 or even 5in to the right end,



The tie belt stitched lengthwise

hard and making sharp creases on the edges. You will only have to remove these creases when the belt is turned out and this may be impossible with some fabrics.

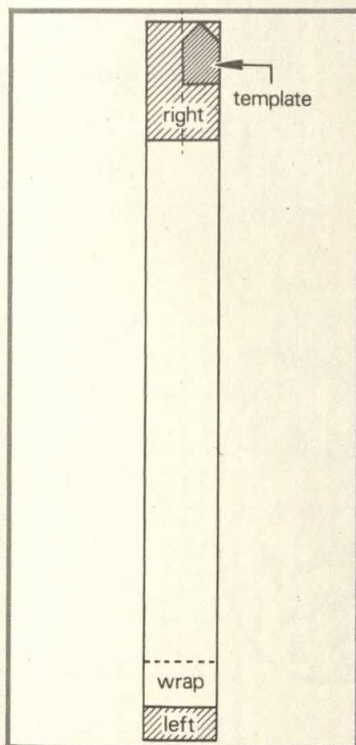
After pressing, place the seam to the centre of the belt and trim the seam allowance to $\frac{1}{2}$ in. Pin in place then stitch across

depending on how much ease and movement you like. Before cutting the fabric, add $\frac{3}{4}$ in seam allowance all round, except on the left end.

If you want the right end of belt pointed or slanted, prepare a paper template from the belt pattern to use after you have stitched the belt together lengthwise and pressed the seam open.

Lay the seam to the centre of the back of the belt and tack through all layers to hold the seam in place. Lay the template to the right end and carefully chalk around it. Remove the template, tack along the chalk line and stitch.

Trim off the seam allowance across the point to reduce the bulk and to allow the point to be clearly defined after

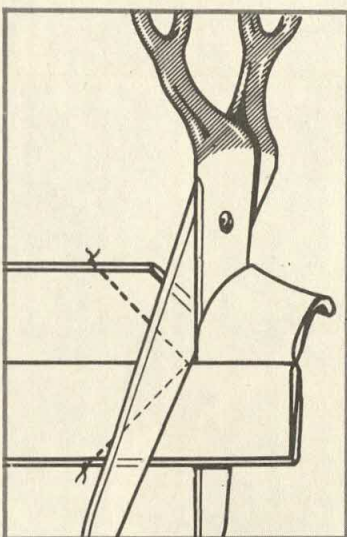


Buckled belt pattern and template

you have turned the belt out. Take great care not to cut so close that the fabric will fray. Turn the belt out and edge-tack the stitched end, having carefully pulled the point out with the sharp end of a needle. If the belt is wide, you must also tack around the edges to make sure that the seam remains in the centre of the back. Press the belt gently, remove the tacking threads and press.

Buckles and how to attach them

In most cases, a belt is made to fit the buckle but with a soft belt the reverse applies. To prevent the belt from slipping back through the buckle, the buckle must fit tightly. So wait until you have made the belt before choosing the buckle as you cannot judge before you have seen the number of layers that have to go through it.



Trimming seam allowance at point

Also it is possible for a soft belt to be gathered through the buckle, but you will have to be sure that the fabric is not so bunched that it will break the buckle bar.

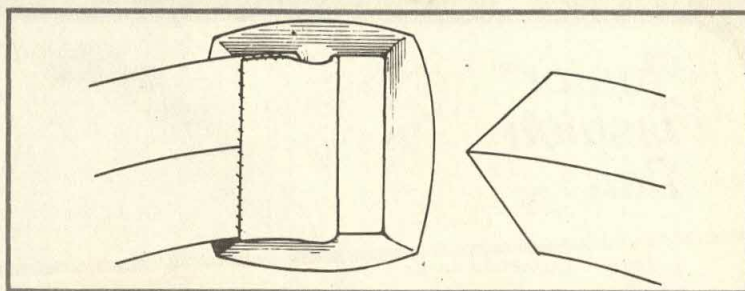
To attach the buckle, fold the left end of the belt $1\frac{1}{2}$ in over the bar of the buckle. Turn the raw edge under about $\frac{1}{2}$ in and stitch it to the back of the belt with firm hand stitches. Make a few stitches along the edges of the belt close to the buckle to stop it from moving about in the turning.

To prevent the belt loosening up too much as you wear it, secure the end with a hook and bar to keep it in place.

Buckles with prongs

If the buckle has a prong, you will need to make eyelets. These must be made by hand in a soft belt because metal eyelets require stiffening as anchorage. Here is a simple way to make eyelets.

Use an eyelet punch, available from store haberdashery de-



Buckle stitched in position and shaped belt end, seen from the wrong side

partments, to make the hole. Select a hole setting slightly larger than the prong because you will have to push the eyelet right down to the end of the prong to enable the buckle to sit well in the belt turning.

Make the eyelet $1\frac{1}{2}$ in from the left end, in the centre of the belt. When you have punched the hole very closely oversew the raw edge, working over it twice to make sure you have caught all the layers of the belt in the stitches. For the eyelets on the right end, select a hole setting the same size as the prong or very slightly larger if the fabric is tightly woven. Use a tape measure to find the position for the first eyelet. Again make it in the centre of the belt and then make two or three more eyelets so that you can adjust the belt as you please.

Clasp buckle

A clasp buckle like the one pictured here can be most attractive and unusual.

To make the belt for the clasp buckle cut out the fabric as for the buckle belt above but this time adding $1\frac{1}{2}$ in to one end of the belt only.

Stitch one end over the buckle bar as before and pin the opposite end in place. Try on the belt and adjust the pinned end before finally stitching in place.

Top stitching

You can give belts a more decorative appearance with top stitching. Either make one row of top stitches just around the edge or several rows down the length of the belt. If you top stitch the buckled belt, do so before attaching the buckle.

First, tack around the edges and then tack along the seam line through all layers of fabric so that you can keep the belt length under control.

If you decide to machine several rows down the length, here is a tip to prevent the fabric from bubbling and the seams twisting. As soon as you see a bubble in the fabric in front of the presser foot, release the pressure on the fabric by lifting the presser foot, but leave the needle in the fabric. Replace the presser foot and continue stitching. If the seams twist despite this precaution, unpick the seam and slacken the pressure on the presser foot before starting again.

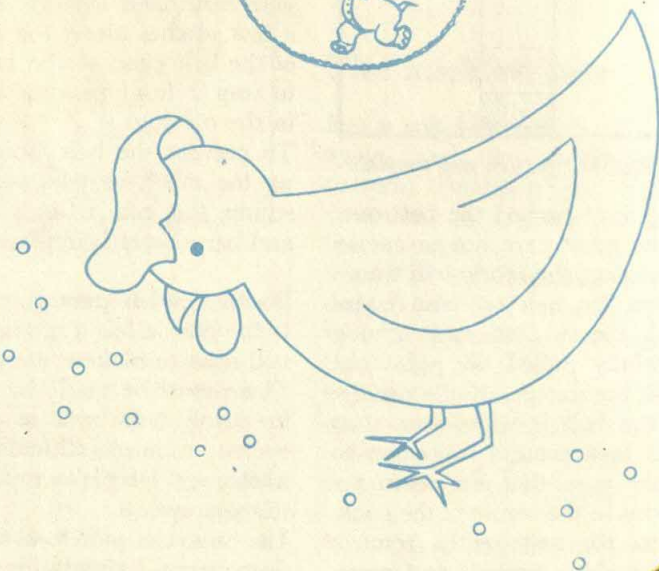
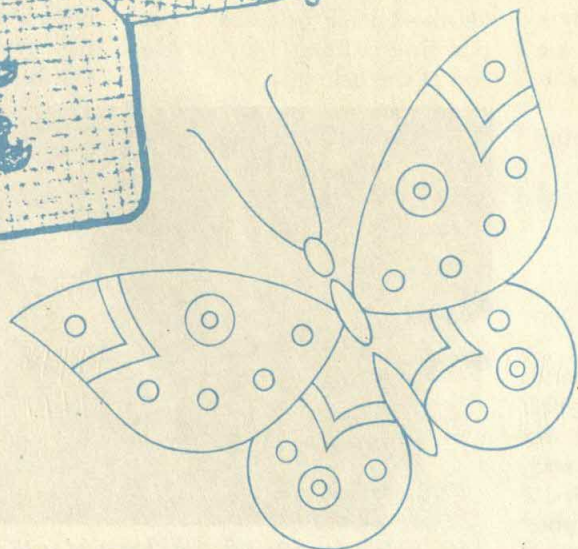
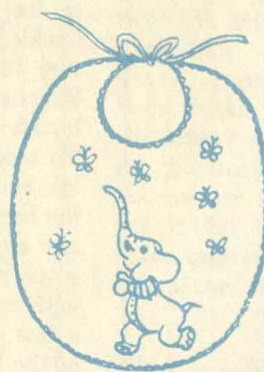
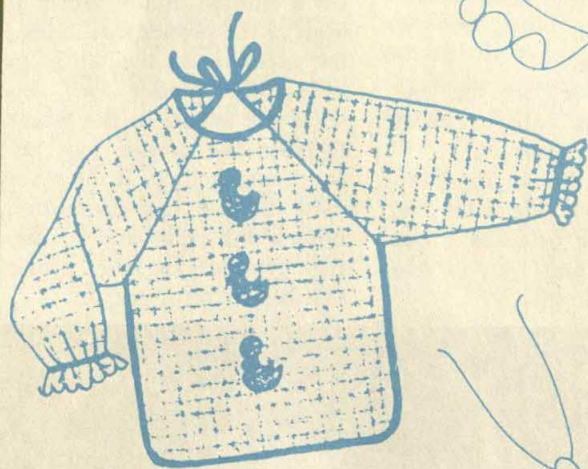
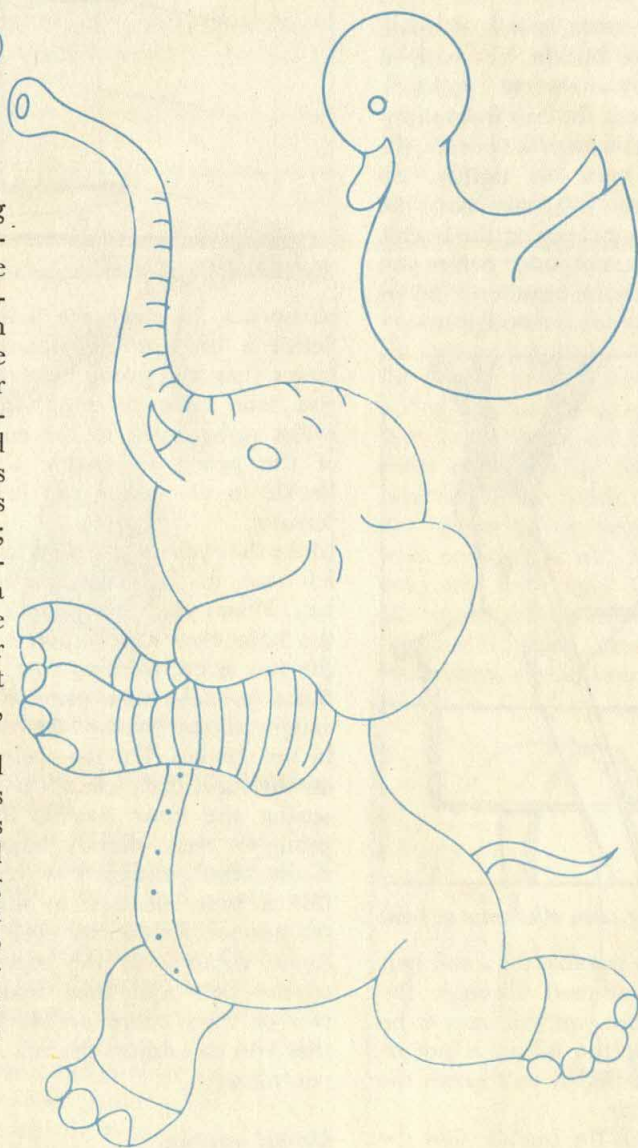


Turn a plain belt into something beautiful with an extra-special clasp

Junior fashion flair

Gaudy butterflies, pecking chickens and yellow ducklings. Children will love these bright, happy motifs appliquéd or embroidered on aprons, dresses or bibs. Use them individually, in rows or in groups. Make fluffy ducklings in towelling appliquéd to a bib; chickens on pockets with knobbly French knots or bullion knots for seeds; butterflies in organdie, appliquéd and embroidered on a party dress; or just outline them in chain stitch or whipped back stitch straight on to the fabric in bright, clear colours.

Stranded cotton or pearl cotton are the best threads for embroidering the motifs and invisible sewing thread is good for slip stitching appliqué motifs neatly in place. Do be careful to choose colour-fast fabrics for washable items (special care is needed with colours such as reds and dark blues).





Pattern Library

Basketful of posies

These lovely anemones look so realistic, they seem to spring out of the picture. This natural effect is achieved by subtle shading in tones of one colour.

The design is worked in tent stitch on double thread canvas with 10 threads to the inch. When worked on this size of canvas the motif will measure

about 10 inches square.

You can work it on a cushion with a navy blue background, frame it in an antique frame, re-cover a favourite stool or chair top.

Use DMC Tapisserie wool in the following colours:

Basket

<i>biege</i>	7524
<i>gold</i>	7487
<i>fawn</i>	7511

Flowers

<i>red</i>	7017
<i>black</i>	
<i>pink</i>	7151/7153/7133
<i>fuschia</i>	7155
<i>purple</i>	7257
<i>mauve</i>	7255/7253/7251
<i>blue</i>	7241
<i>yellow</i>	7435
<i>cream</i>	7431
<i>green</i>	7346/7344/7382

Background — white

Knitting Know-how

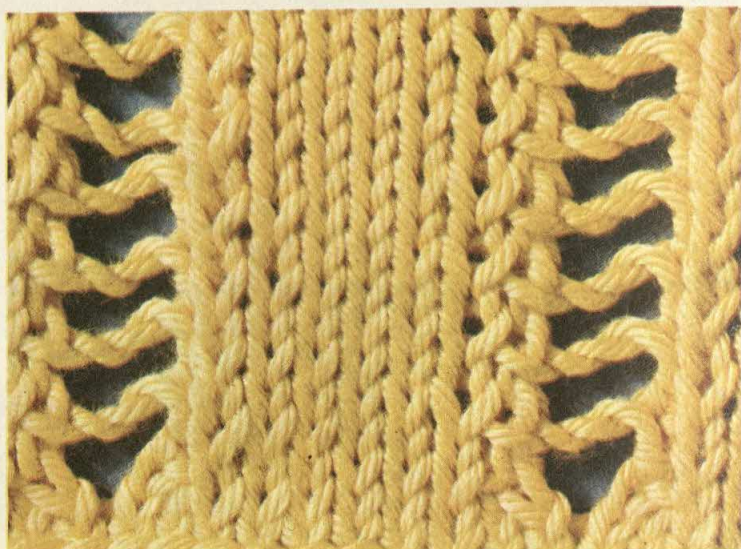
13



Lacy look stitches

Knitting lace patterns will bring you compliments because they look so difficult. But most of them are straight-forward. The designs often build up from an arrangement of open-work patterns made by increasing one stitch and decreasing another, either next to the increase or in another part of the design, so that the number of stitches is constant. If you are a beginner you can use these patterns to make squares for ponchos, strips for scarves and oblongs for shawls which will not involve the shaping needed for a garment.

Shawls, ponchos, cushions and scarves are easy ways to use lacy stitches



Open-work ladder stitch

Open-work ladder stitch

Worked over a number of stitches divisible by 10, plus 6 (eg 36, 46, 56 and so on).

1st row (wrong side). P6, *K2 tog tbl, wind yarn twice round needle, K2 tog, P6, rep from * to end.

2nd row. K6, *P1, P into first made st and K into the second st, P1, K6, rep from * to end.

These 2 rows form the pattern and are repeated throughout.

Oblique open-work stitch

Worked over a number of stitches divisible by 9.

1st row. *K4, K up horizontal thread before next st to inc 1 st, K2 tog, lift inc st over sts knitted tog, K up horizontal thread before next st, K3, rep from * to end.

2nd row. P.

3rd row. *K3, K up horizontal thread before next st, K2 tog, lift inc st over sts knitted tog, K up horizontal thread before next st, K4, rep from * to end.

4th row. P.

These rows are repeated working one stitch less at the beginning of each row to move the crossed stitches to the right and so maintain the diagonal line. The extra stitches at the end of the row are worked into the pattern when possible.

Oblique open-work stitch



Ridged lace stitch

Worked over a number of stitches divisible by 6 plus 1.
1st row. *P1, P2 tog, yon, K1, yrn, P2 tog, rep from * to last st, P1.

2nd row. P.

3rd row. K.

4th row. P.

These 4 rows form the pattern and are repeated throughout.

Wavy stitch

Worked over an even number of stitches.

1st row. K1, *yrn, P2 tog, rep from * to last st, K1.

2nd row. P.

These 2 rows form the pattern and are repeated throughout.

Pimperl stitch

Worked over an odd number of stitches, using two colours.

1st row. With white, K.

2nd row. With white, P.

3rd row. With yellow, K1, *K2 tog, rep from * to end.

4th row. With yellow, K1, *lift thread before next stitch and K into it, K1, rep from * to end.

These 4 rows form the pattern and are repeated throughout.

Old shale stitch

Worked over a number of stitches divisible by 11 plus 2.

1st row. K.

2nd row. P.

3rd row. K1, *(P2 tog) twice, (yon, K1) 3 times, yrn, (P2 tog) twice, rep from * to last st, K1.

4th row. P.

These 4 rows form the pattern and are repeated throughout.

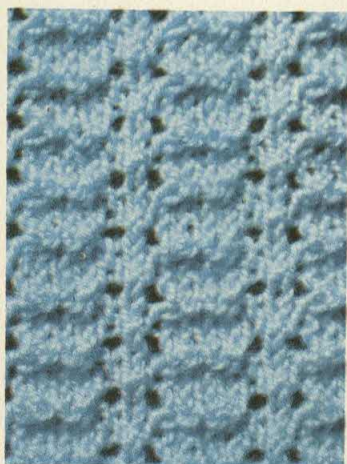
Criss-cross ladder stitch

Worked over a number of stitches divisible by 8 plus 4.

1st row (wrong side). *P6, yrn, sl 1 purlwise, P1, pssso, rep from * to last 4sts, P4.

2nd row. *K6, yfwd, sl 1 knitwise, K1, pssso, rep from * to last 4 sts, K4.

These 2 rows form the pattern and are repeated throughout.



Ridged lace stitch ▲



Wavy stitch ▲

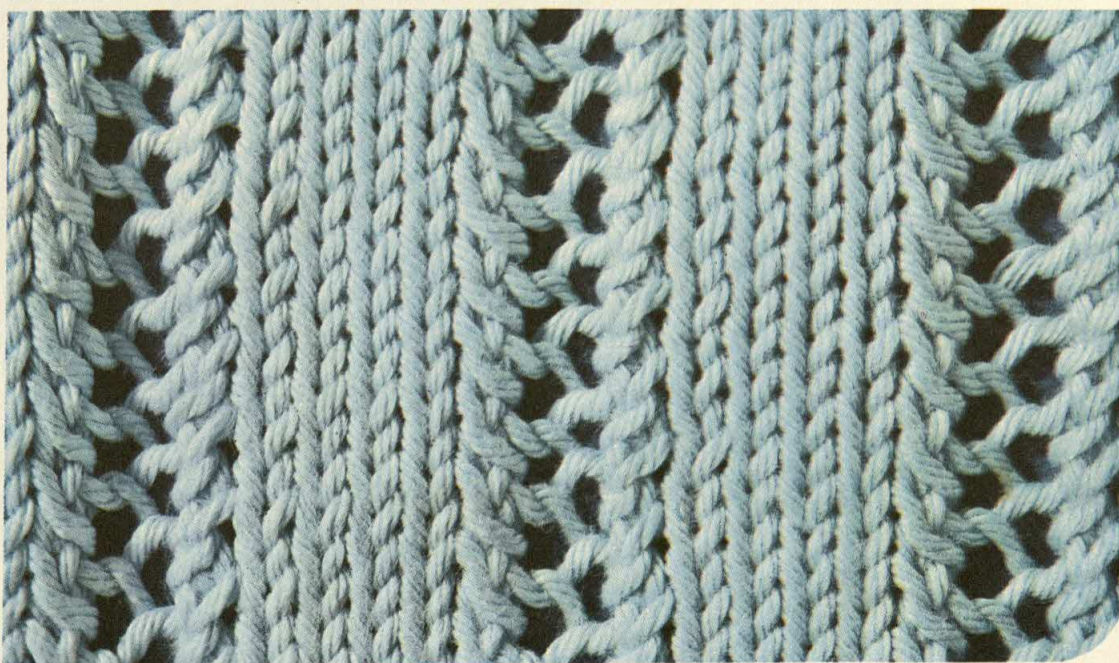


Pimperl stitch ▲



▲ Old shale stitch

▼ Criss-cross ladder stitch



Forgotten the abbreviations?
Refer to Knitting Know-
how chapter 1 for how to
work 'yfwd', 'yon' and 'yrn'.

1. As for Back to end of step 4.
There are now 53[57:57] sts
at row 460.
2. K 7 rows, inc one st.
3. Rep step 2 twice.
4. There are now 56[60:60] sts
at row 481.

5. K 8[11:14] rows, dec one st.
Rep step 5 5[3:2] times.
6. There are now 50[56:57] sts
at row 529[525:523].
7. Shape dart. Push up 6[5:4]
needles to D position on
every alt row 3[5:6] times.
8. Push needles from D to C
on next two rows.
9. K 8[4:8] rows, dec one st.
Rep step 9 1[4:2] times.
There are now 48[51:54] sts
at row 552[556:560].
10. K 4[3:3] rows, dec one st.
Rep step 10 13[15:15] times.
11. K2[8:8] rows.
There are now 34[35:38] sts
at row 610[612:616].
Work on right half only.
12. On selvedge, continue to
K 4[3:3] rows, dec one st.
Rep step 12 9[12:12] times.
13. **At the same time**
(as step 12), on neck edge
cast off 5 sts on next row.
14. Cast off 2 sts on next row,
dec one st on next 4 rows.
15. K 3 rows, dec one st.
Rep step 15 9 times.
Cast off.

To make up

Halter neck

Join side-seams. Put neck edge
back on machine and cast on
required number of sts each
side, according to neck
measurement.

K steps 3-7 of patt B (18 rows).
K 18 rows S. Cast off.

Fold halter in half to WS
and sl st in position.

With RS of work facing,
No.4-00 (ISR) crochet hook
and S, begin at top left-hand
edge of halter and work 1 round
of shell patt around halter and
back edges, making 2 button
loops on left side of halter,
as follows:

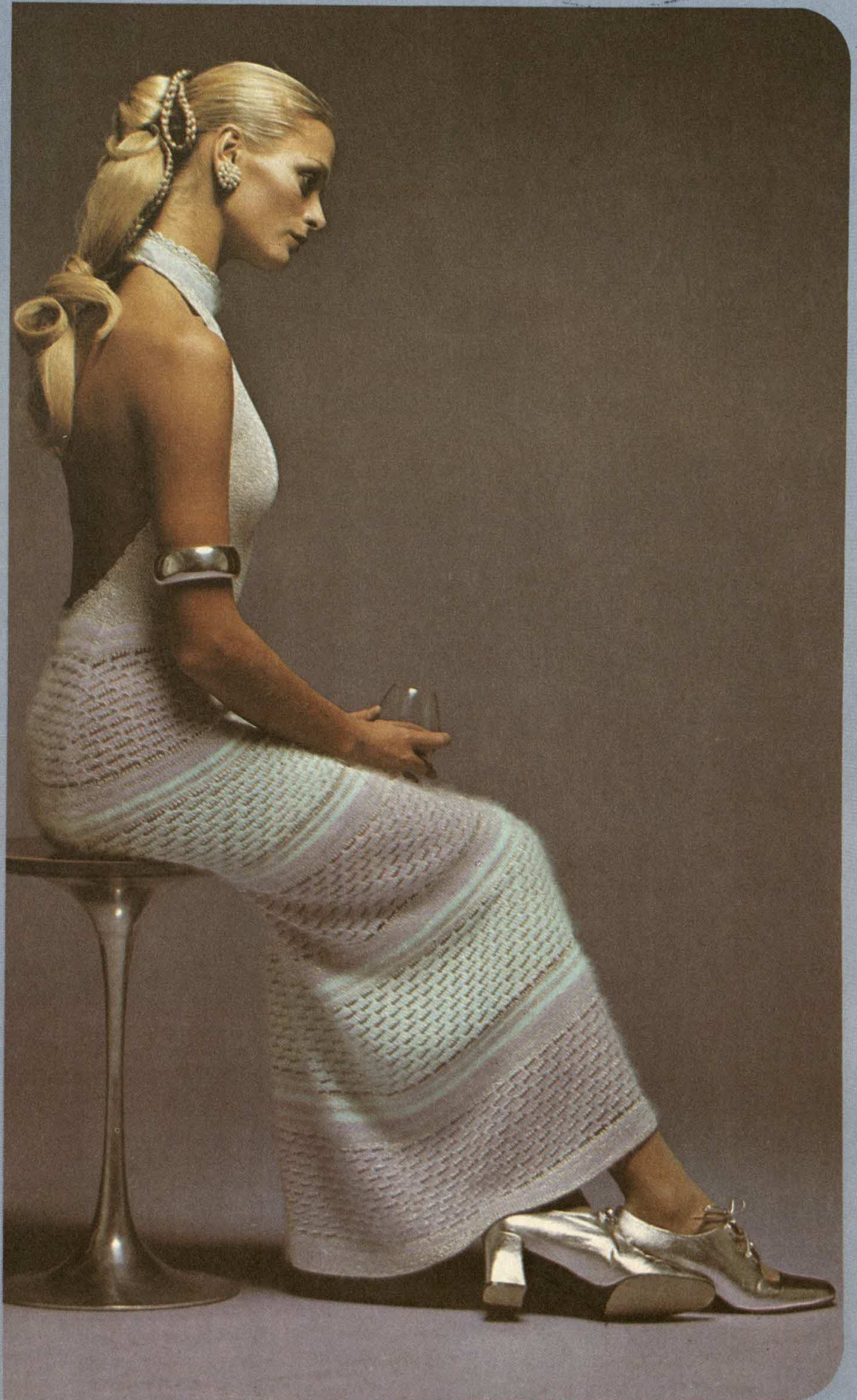
1st round Work in dc.

Join with ss.

2nd round *4tr into 1dc,
1ss into 1dc, rep from * to
position for button loops, make
2 loops of 2ch each, continue
in patt to end of round. Join
with ss. Fasten off.

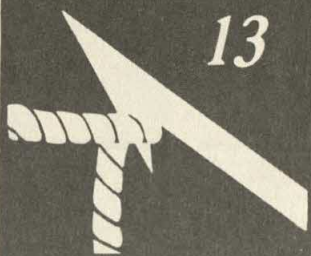
Sew on buttons. Turn first 12
rows to WS and sl st hem.

With RS of work facing, sew a
row of shirring elastic from
top of front neck round back to
other side of front neck.



Crochet Know-how

13



Designing with motifs

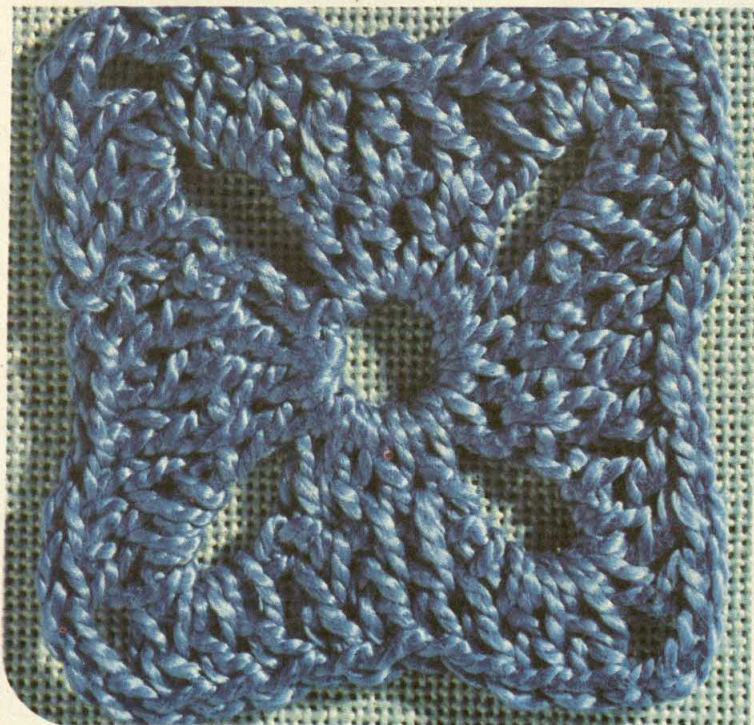
You can make delicate lacy evening blouses, with or without sleeves, by joining together small crochet motifs worked in fine yarns. The same motifs can be worked in wool for a warmer version but as each motif will be larger don't forget that fewer of them will be needed for the garment.

A blouse from crocheted motifs

The illustration shows a blouse worked in fine cotton using the white wild rose motif but if you prefer you can use the forget-me-not or fourways motif instead. The wild rose motif, worked with a No. 0.75 (ISR) crochet hook and Coats Mercer cotton No. 20 measures about $\frac{9}{10}$ in square after pressing with a warm iron over a damp cloth. You will find the pattern for the blouse and full instructions on the next page.

The number of motifs needed for a blouse or other garment depends on the size of the motif, the bust measurement and the sleeve length. A sleeveless blouse would take very few, large-sized motifs, a long-sleeved version would need many finely worked ones. Once you have crocheted what you think will be the required number of motifs, lay them out on a large table. Then move them around until you have an arrangement you like, but remember, garments made with motifs have to be on geometric lines. The neckline will be square, or V-shaped, and the armholes of a

Forget-me-not motif



▲ *Fourways motif*

▼ *Wild rose motif, used to make the blouse on the opposite page*



sleeveless version straight with perhaps one or two motifs directly under the armpit to give width for movement. Don't be tempted to step the motifs unless you are really experienced—you'll find it much easier and more rewarding to keep them simple. Once you have assembled the motifs check that the measurements give you the correct bust size, sleeve and underarm length you need for your blouse and then pin the motifs together.

Now using the same yarn and colour in which you worked the motifs, stitch them together by using fine small stitches where the loops touch, taking only one strand from the motif to make the joins invisible. In some cases, motifs touch briefly and only a few oversewn stitches are required: in others, a small row of stitches may be needed. If you dislike being faced with all the sewing together of motifs at one time, it is possible to work them together as they are crocheted. To do this you must be certain, before you begin, of exactly how you are going to place the motifs for the garment you are making. Crochet the first motif and work the 2nd motif as far as the beginning of the last round. Work the



last round but when you reach a point where it needs to be attached to the first motif, you must work a slip stitch into the edge of the first motif. Continue the last round, repeating the slip stitch at all points where the motifs touch.

Fourways motif

Work 6ch. Join into a circle with ss into first ch.

1st round. 3ch, 2tr into circle, 3ch, *3tr into circle, 3ch, rep from * twice. Join to 3rd of first 3ch with ss.

2nd round. 3ch, 1tr into each of next 2tr, work 3tr, 1ch, 3tr all into 3ch space, * 1 tr into each of next 3tr, work 3tr, 1ch, 3tr all into next 3ch space, rep from * twice. Join with a ss to the 3rd of the first 3ch.

3rd round. 3ch, 1tr into each of next 2tr, 3ch, 1tr into each of next 3tr, 3ch, miss 1ch, 1tr into each of next 3tr, 3ch, *1tr into next 3tr, 3ch, 1tr into each of next 3tr, 3ch, miss 1ch, 1tr into each of next 3tr, 3ch, rep from * twice. Join with ss to 3rd of first 3ch. Break yarn and finish off.

Forget-me-not motif

Work 8ch. Join to form a circle with ss into first ch.

1st round. 3ch, 3tr into circle, 7ch, *4tr into circle, 7ch, rep from * twice. Join to 3rd of first ch with ss.

2nd round. 3ch, 1tr into each of next 3tr, work 3tr, 3ch, 3tr all into 7ch space, *1tr into each of next 4tr, work 3tr, 3ch, 3tr all into next 7ch space, rep from * twice. Join with ss to 3rd of first 3ch. Break yarn and finish off.

Wild rose motif

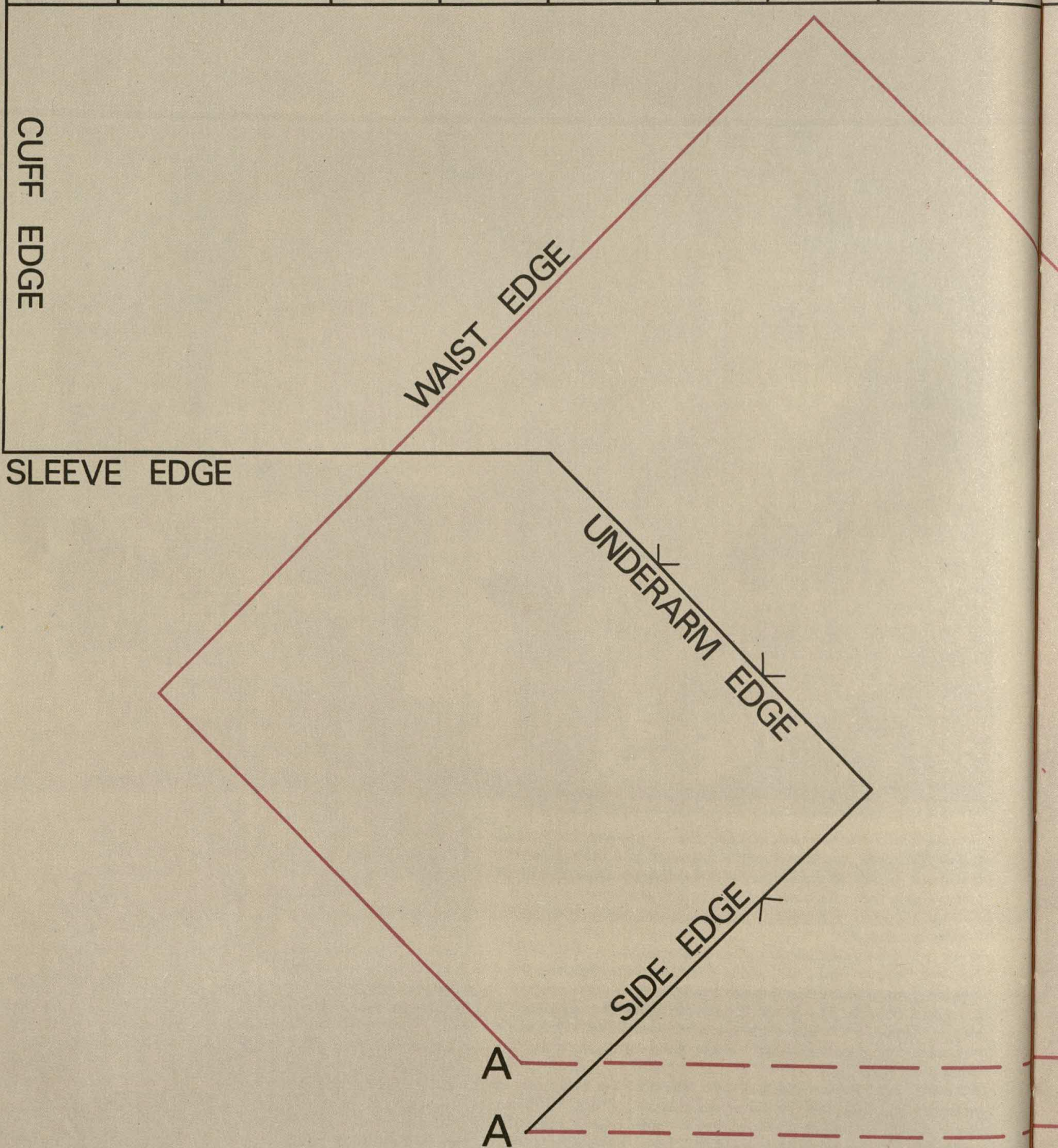
Work 10ch. Join into a circle with ss into first ch.

1st round. 1ch, work 31dc into circle. Join with ss to first ch.

2nd round. 3ch, 1tr into each of next 3dc, 6ch, 1tr into each of next 4dc, 4ch, *1tr into each of next 4dc, 6ch, 1tr into next 4 dc, 4ch, rep from * twice. Join with ss to 3rd of first 3ch. Break yarn and finish off ends.

Sew two strands across centre opening in either direction as shown in the illustration.

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Crochet blouse

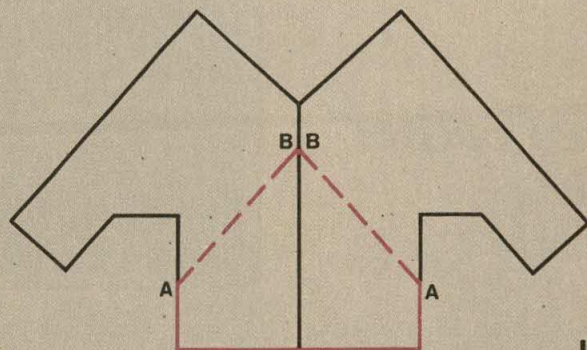
Don't feel that it is too complicated to form the wild rose motifs into a garment shape. Here is a shape and diagram to make it easy. Trace the black outline on to a large sheet of tracing paper, extending the cuff edge by two rows of motifs, or to the sleeve length required. Then place the tracing paper over the red outline, with the broken lines on top of each other and points A and A and B and B together. The shape you have traced is a quarter of the complete garment. Two of these shapes

form the Front and two form the Back.

Beginning at cuff edge, join motifs for upper arm edge together to form first row, as marked on the pattern. Continue joining motifs to fit shape of pattern, leaving any half square spaces empty for the time being. Work four pieces in this way. Now join Centre Fronts and Backs together at the points where motifs touch. Join Back and Front together along both upper arm and sleeve edges. Join underarms and side-seams together at points. The spaces between all points may now be

filled with motifs to complete the wild rose design.

This pattern can be used as a general guide for any motif. If the motif you are using does not fit the exact shape, err on the safe side by making the garment a little larger. If you want to use a motif which is much larger than those illustrated, place the motifs where you want them on the pattern, leaving any spaces along a seam. Join the motifs and then fill in any spaces by working rows of double crochet or treble crochet to form ornamental seams and to obtain the correct shape of the garment.



NECK EDGE

CENTRE FRONT

B

B

CENTRE FRONT

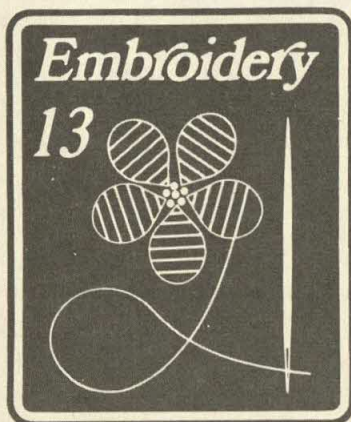
The Feather stitch family

Feather stitch is attractive as well as useful and can be worked in straight or curved lines. It is one of the main stitches used in the decorative panels of traditional smocks.

The stitches shown here are all from the same family and are useful for either decoration or filling. Because of their realistically veined look, the lacy open feather stitches are ideal for filling leaf or fern shapes and they also look very pretty on hems and edges. When practising feather stitches lightly draw a central spine and parallel outer guide lines until you achieve the even stitching which is this stitch family's main beauty.

Feather stitch

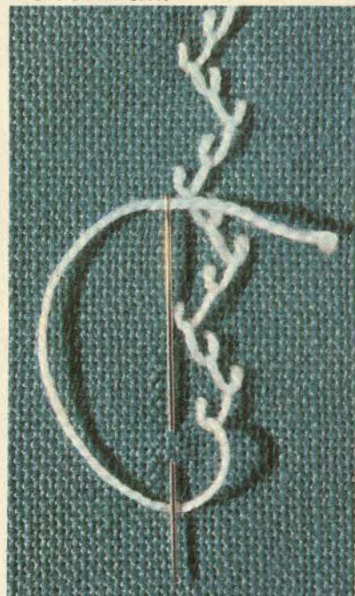
Work from right to left. Bring the needle through above the centre line of the design. Take



a small stitch to the left, below the line, catching the thread under the point of the needle. Continue making a series of stitches above and below the central line, catching the thread under the needle each time. The result is parallel lines of stitches linked by a zigzag line.

Double feather stitch

Work in the same way as feather stitch, but take two stitches in each direction instead of one. This rather geometric stitch is very popular on the Continent.

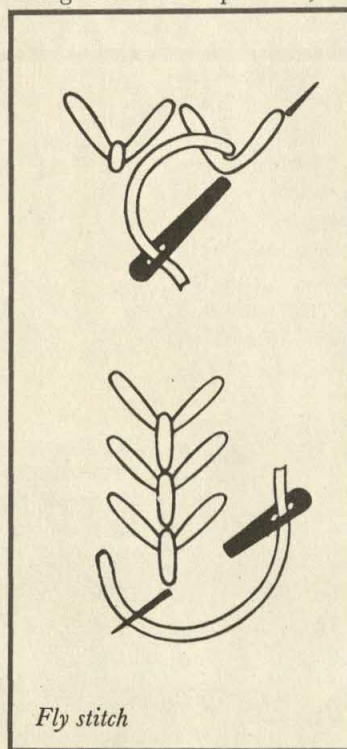


To achieve the more rounded, softer feather stitch favoured by British embroiderers, angle each small stitch towards the centre of the feather rather than working them absolutely parallel to each other.

Fly stitch

This stitch can be worked either horizontally or vertically

but for both, the basic movement is from left to right. Bring the needle through on the left and holding the thread down with the left thumb, insert the needle at the same level, a little to the right. Bring the needle up below, but



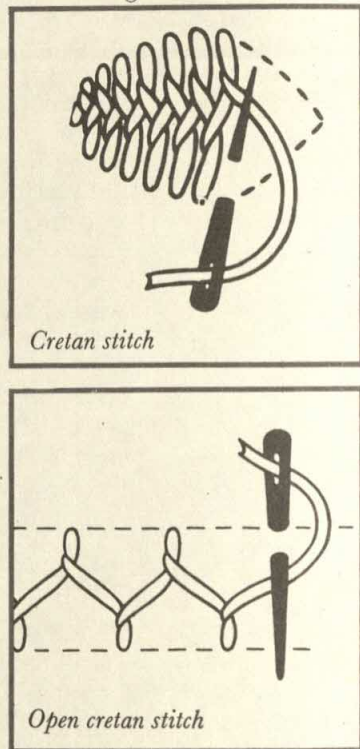
exactly between, these two points, catching the thread under the needle. Take a tiny stitch just below this thread to hold it and bring the needle through in position for the next stitch. Continue in a horizontal or vertical line.

Quill stitch



Cretan stitch

Work from left to right. Bring the needle through above the centre line of the design. Take a deep stitch immediately below this point and bring the needle up towards the centre line taking a small stitch and



catching the thread under the needle. Make a second big stitch above the centre line and a little to the right of the bottom stitch and take a small stitch towards the centre of the design, catching the thread under the needle. Continue,

taking great care that each stitch is as even as possible. Because of its close, woven effect, Cretan stitch makes a very effective filling stitch.

Open cretan stitch

Work this stitch in exactly the same way as Cretan stitch, spacing the stitching at regular intervals. It is very important to keep the spacing even.

Quill stitch

Work from right to left. Bring the needle through on the centre line of the design. Make a long, slightly sloping back stitch, bringing the needle through again, a little in front of the previous stitch, catching the working thread under the needle. Repeat, taking the back stitch alternately to either side of the centre line of the design, to form a quill.

Herringbone stitch

Work from left to right. Bring the needle through below the centre line of the design. Insert the needle above this line to the right, taking a small stitch to the left. Then insert the needle below the line a little to the right, taking a small stitch towards the left, making sure that the needle comes up in line with the previous stitch. Herringbone stitch looks best worked very evenly so that the small stitches and the spaces between them are of equal size.

Threaded herringbone stitch

First work a foundation of simple herringbone stitch then, with a contrast thread (use self colour if you wish), pass the needle vertically up and down under the centre of each stitch.

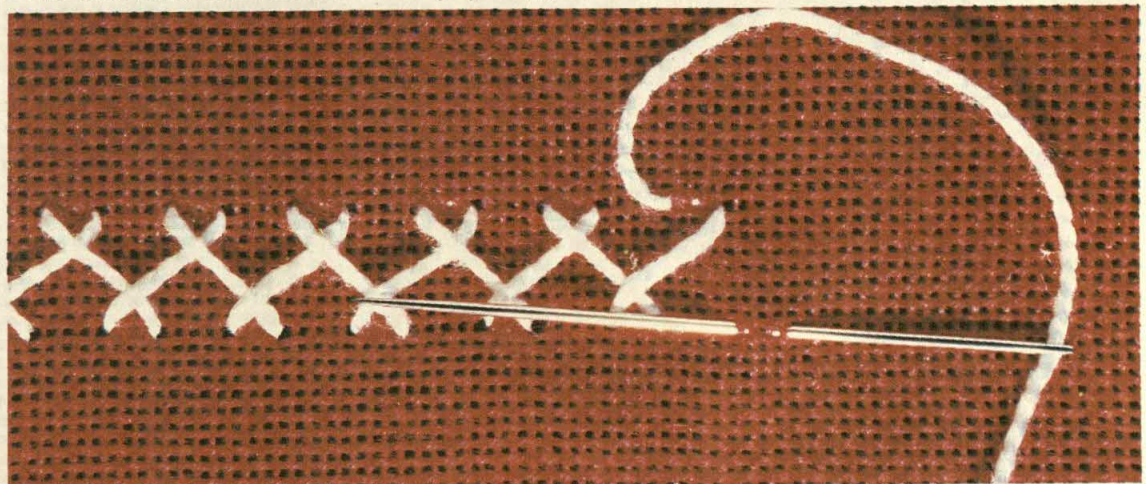
Laced herringbone stitch

This again is worked over a foundation of simple herringbone stitch. A surface thread is woven round the intersection of stitches to form the interlacing. The thread is woven twice round each intersection in the diagram but it can be worked round as many times as you wish depending on the effect you want to achieve.



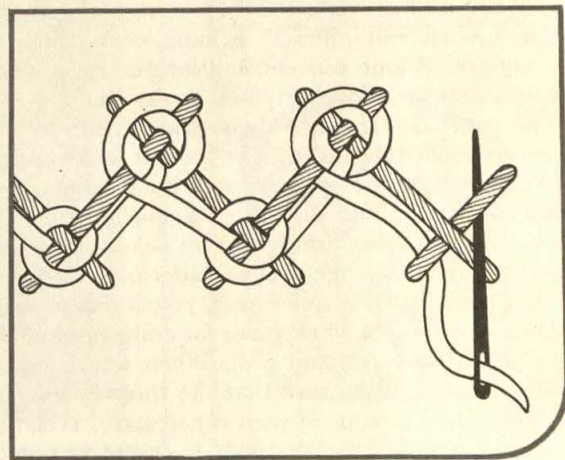
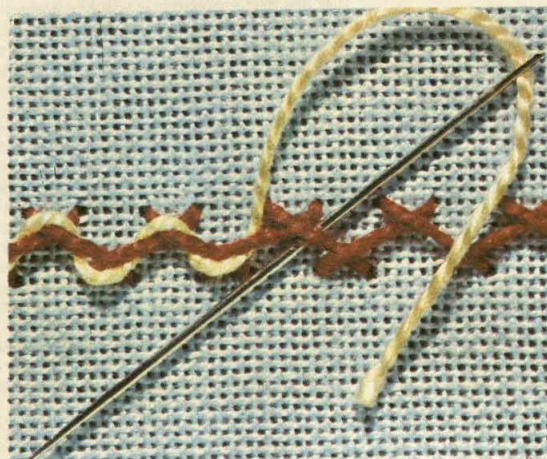
▲ This table runner shows one decorative way of using feather stitch

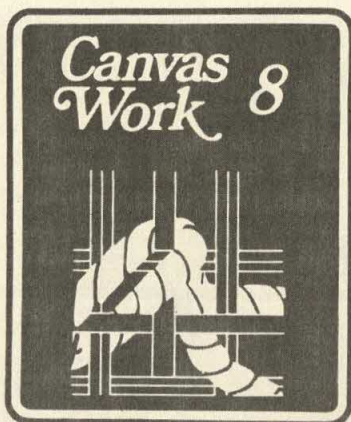
▼ Herringbone stitch



Threaded herringbone stitch ▼

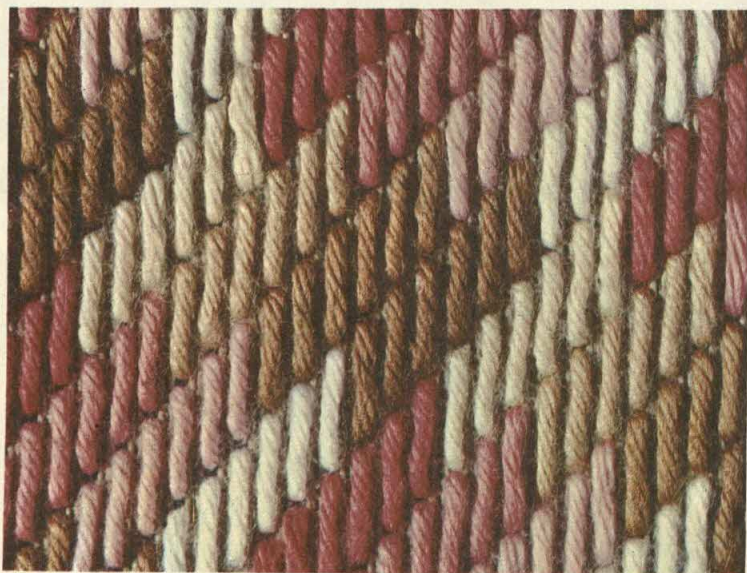
Laced herringbone stitch ▼





Satin smooth

As its name suggests, satin stitch is smooth and flat. On a large piece of canvas work it is enhanced by working rough-textured stitches around it such as long-legged cross stitch. When combined with other stitches such as tent stitch or when worked to form brocade-like textures, different stitches are formed, for instance Byzantine, chequer, cushion, Florentine, Jacquard, Milanese and Moorish stitches.



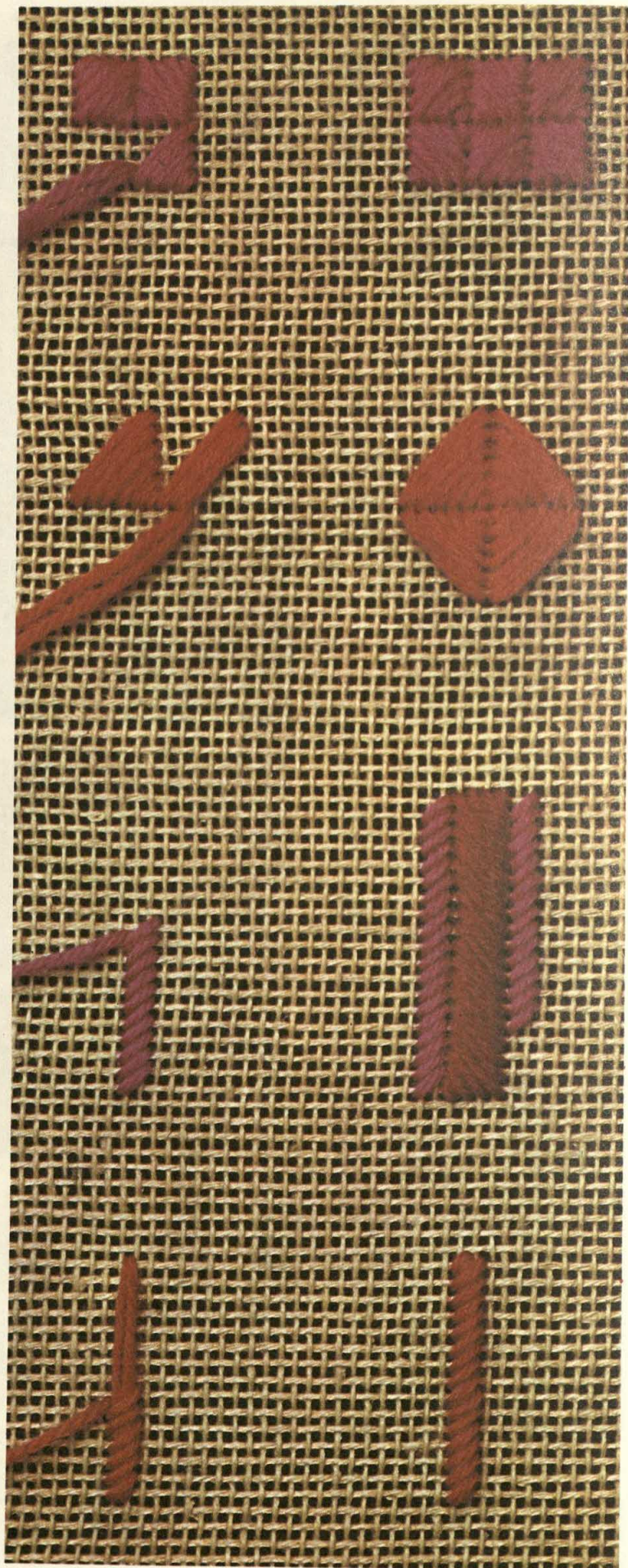
Diagonal rows of satin stitch made interesting by using different colours

Satin stitch

It is shown in several variations in this chapter, beginning with the simple but very effective square shape of cushion stitch. See how entirely different it looks worked into a zigzag, or into a square of four concentric triangles for a diamond. This last version makes a lovely stylised flower head.

The panel on this page shows you, on the left, how the stitch is constructed and on the right, how it looks completed in a block of stitches. On the opposite page the stitches are worked with one thickness of thread and show a much flatter finish. They also show more ways of using different coloured yarns to make striking and varied-looking geometric patterns.

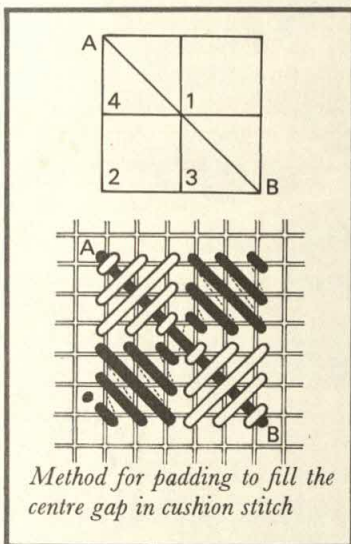
Since satin stitch is quite long, crossing two, three or even more threads, it is not a good choice for cushions or chair covers because surfaces may catch and pull. When working with the family of satin stitches, make sure that the threads cover the canvas well, adding more strands of yarn if necessary. When using more than one strand pull them all gently to ensure an even finish.



Cushion stitch

Before you begin working the plump squares of this stitch, decide carefully which way the diagonal is going to lie: its direction will make quite a difference to the overall effect. The clever use of colours will also alter the effect. You can see this from the colour illustrations on the right which show a chequered pattern and a diamond pattern.

The diagram below shows a way of padding to fill the centre gap. Work each square in the order shown, working the diagonal stitch AB before working sections 3 and 4.



Half cushion stitch

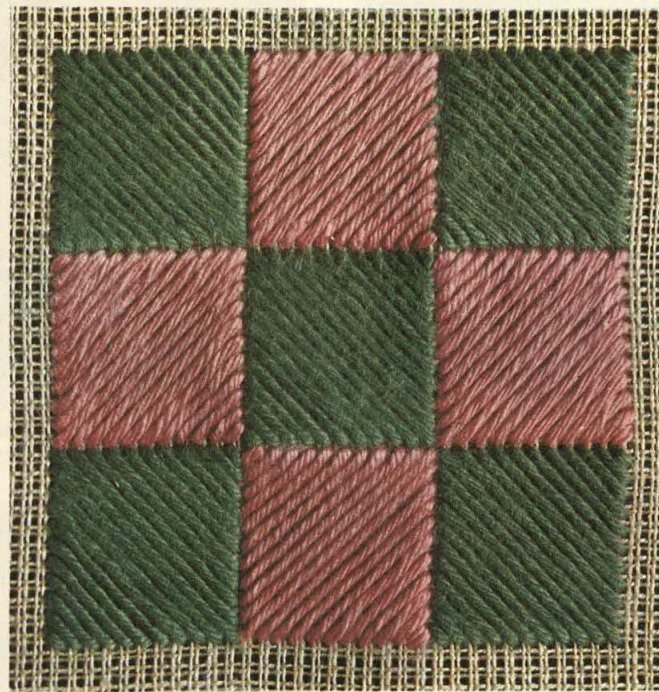
This is cushion stitch worked over as many threads as required until it leaves the neat triangular shape of half a square. These can then be built up into diamonds as you see on the right of the panel.

Diagonal satin stitch

Diagonal satin stitch worked in bands over two threads (bottom left of panel). This stitch can be worked in alternative directions and over a different number of threads to give interesting zigzag effects. On the right of the panel diagonal satin stitch is worked over two and four threads.

Padded satin stitch

The area to be covered is first trammed and then stitched over to give a well-defined, padded effect.

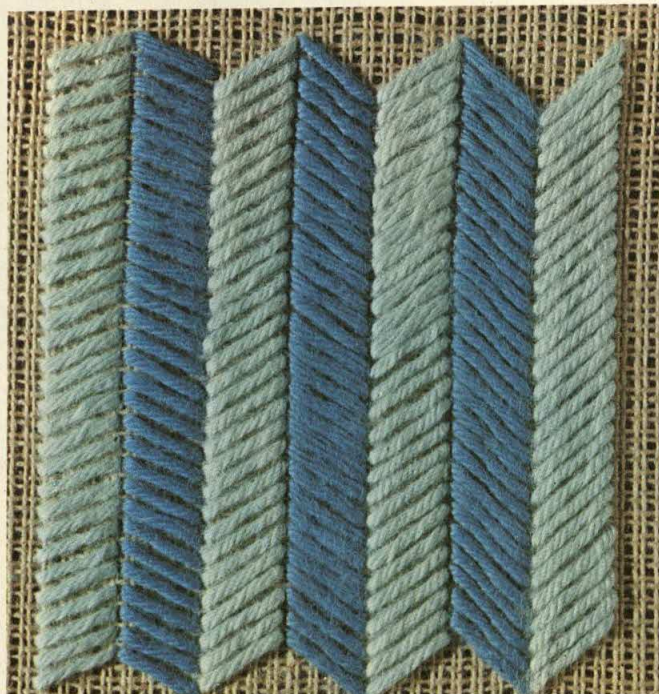


▲ Square blocks of cushion stitch worked over eleven double threads

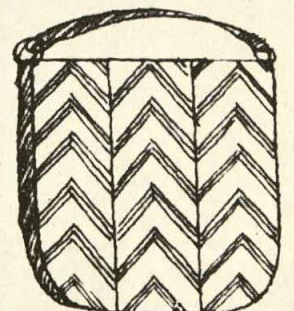
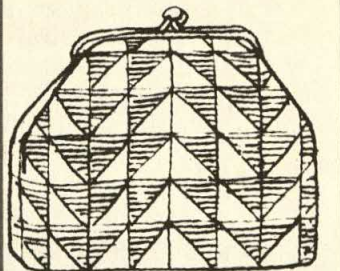
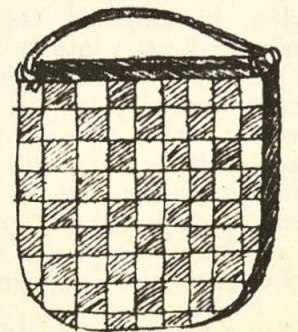
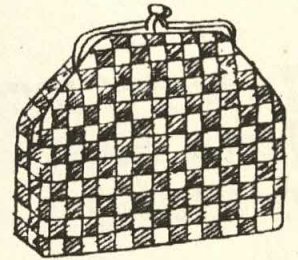


▲ Cushion stitch in diamonds

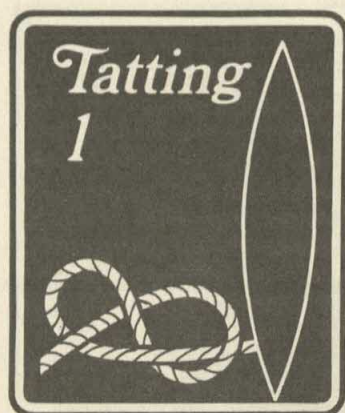
▼ Diagonal satin stitch



Some ideas for handbags worked in satin stitch



Lovely lace that's easy to make



It is a fascinating business to delve into the history of the styles, the materials and techniques which have always made needlework into an art. Tatting, for instance, is a type of lace made with a shuttle. Pretty, isn't it? It is not altogether certain where the name originated and there are several theories. It may have come from the French 'tater' meaning to feel or handle. On the other hand, it may have some connection with the English word 'tattered' or even 'tattle', comparing the quickness of the shuttle movement to quickness of tongue! More than a suggestion of tittle-tattle occurs in the modern French for tatting, 'frivolité'.

Part of a handkerchief, beautifully trimmed and edged with tatting, shown together with shuttles, a fine crochet hook and a separate section of border



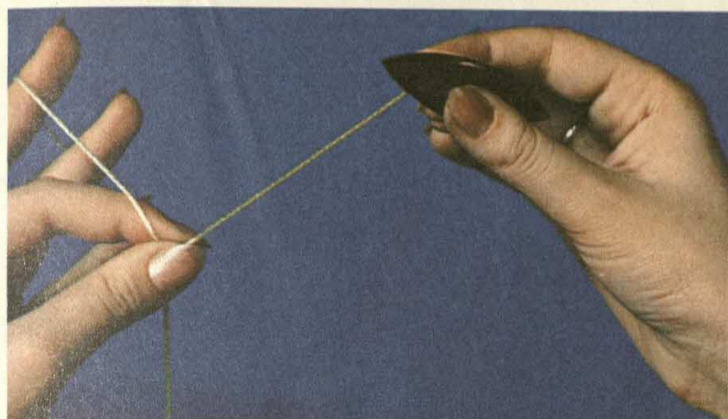
Tatting is also known as shuttle-lace or shuttle-work. It is distantly related to the crafts of netting and macrame. It may also have been evolved by early seamen who would have been familiar with netting shuttles and would probably have used the knot for making rope eyelets.

Materials you will need

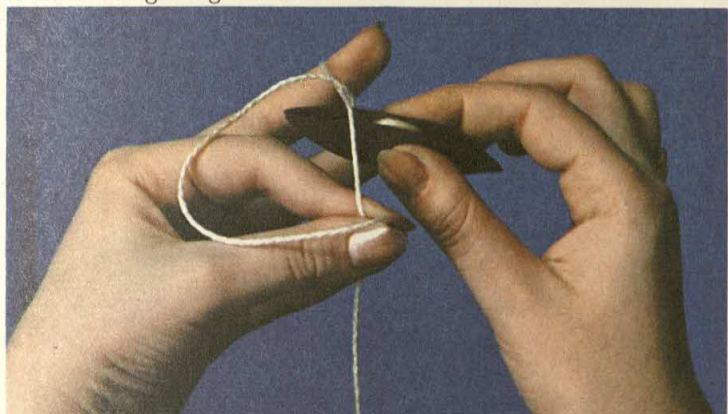
- ☐ Shuttles. These are now usually about 2½in long and made of plastic but were once larger and made of a variety of materials such as silver filigree, bone, mother-of-pearl, tortoise-shell or wood. The thread is tied to the centre of the shuttle for winding.
- ☐ Threads. These should be firm and without stretch, smooth-running and fairly well twisted. Silk was used a good deal in the old days but now cotton, such as mercerised crochet cotton, or linen threads are used.
- ☐ Hooks. A fine crochet hook is needed for joins.

Formation of the half knot

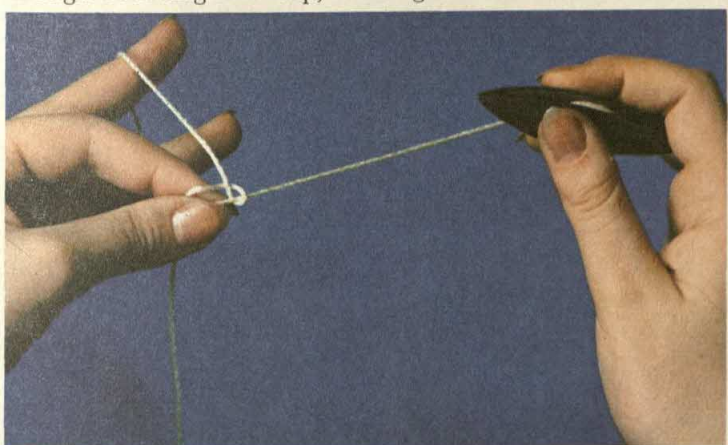
Attach the thread to the centre of the shuttle and wind it round until the shuttle is full but without the thread projecting beyond the edge. This will ensure easy running. Leave about 20in of thread hanging loose. The shuttle is always held in the right hand which is only used to supply the thread—all the tatting knots are actually formed with the left hand.



Hold the end of the thread between the thumb and index finger of the left hand and pass it over the other three fingers and back to form a large ring.



Then lay the thread from the shuttle in a loose loop over the top of the left hand and pass the shuttle from underneath upwards through both ring and loop, from right to left.



Now you have to do the basic tatting movement which is sometimes the most difficult part for a beginner but is very easy and quite automatic once you have got the knack.

Lower the middle finger of the left hand to loosen the ring then stretch the shuttle thread horizontally to the right with the right hand and pull it with a jerk.

Then tighten up the knot with the left hand by raising the middle finger again, so that the knot slides on the shuttle thread.

This last movement is important and should be carried out perfectly without tightening the knot too much so that this knot and all subsequent knots slide on the shuttle thread. As the knots are made they should be held between the index finger and the thumb. Unwind the thread from the shuttle as you need it.



Bride's veil with Josephine knots

The Josephine knot

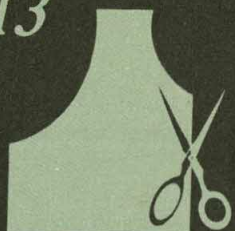
The half knot is the first stage of the basic tatting knot. The second stage, completing the basic tatting knot or double knot, is covered in the next chapter. However, you can use half knots on their own to make the Josephine knot, named after Napoleon's empress. To do this, make a series of four or five (or for a larger one, ten or twelve) half knots. Slip the work off your hand and tighten the shuttle thread to form a small ring. This particular knot is used as an ornament in the various laces.

Enlarged picture showing half knots used in completed Josephine knot



Dress - making

13



Prepare to pleat

Inside every small girl is a fashion expert in the making and every mother ought to encourage her daughter to develop good dress sense. She may be tied to a school uniform during the week which is all the more reason to allow her to indulge her fancy a little in her spare time. The best way to learn is by sheer trial and error which can be fun but expensive if you have to buy every item, especially considering the rate children grow. As no one wants a wardrobe full of expensive mistakes, dressmaking is the obvious answer. Here is a swinging pleated skirt any little girl will love. Whether you add the optional shoulder straps or not will depend on the shape of her tum. Later chapters include more clothes to make for children, boys as well as girls.

A word about little girls' fitting problems

Before you start it's as well to go over the basic shape of little girls and the skirt fitting problems that arise as a result of their shape at this age.

The skirts will not stay up or they ride up and jut out so that the front looks shorter than the back and pleated skirts look particularly clumsy because all the pleats tend to jumble up in front.

Let's look at the reasons for the bad fitting.

If you stand a little girl sideways on, you will notice that the curve of the spine through the waist towards the seat is concave and that the tummy is quite high and curves from the abdomen to the chest. This happens with most little figures. There is no waist line and although there is a difference in the measurements around the body, the extra inches are taken up by the height of the seat and by the upper thighs.

The hip bones are not sufficiently developed to stop the waist-band of a skirt from falling down and the roundness of the tummy encourages the skirt to ride up if the waist-band is tight. The only way to counteract this is to attach narrow straps to the waist-band which are worn over the shoulders and crossed at the back so that they don't slip down. For a child with narrow or sloping shoulders, it may be necessary to stitch a brace across the front of the straps to hold them in position.

Although the straps are strictly functional they can look an attractive part of the skirt if made in the same fabric. They are versatile too, as jumpers and shirts can go under or over the straps.

With the straps doing most of the work, the waist-band can be made quite loose so that the skirt will hang better.

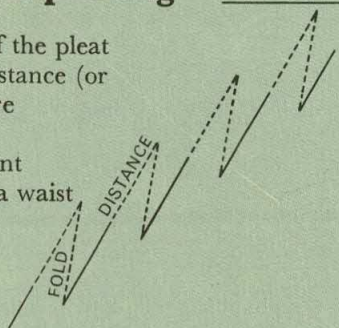
Although you might think an elasticised waist-band is a good alternative to the straps, it pulls the waist-band tightly into the figure and only makes the problem worse. The reason for using an elasticated waist-band is to give easy expansion and not simply to hold up the skirt.



The pleated skirt made up in a woven Courtelle ►

How to work out basic pleating

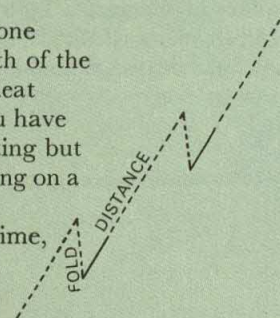
In basic pleating, the length of the pleat fold is the same as the pleat distance (or half the pleat depth). Therefore you require three times as much fabric as the measurement you are fitting. This could be a waist or hip measurement but in the case of a small child it is the waist measurement. Here's how to work it out.



How to work out pleating for the given width

In pleating a skirt from one width of fabric, the length of the fold is *not* equal to the pleat distance. Apply what you have learned about basic pleating but remember, you are working on a given width of 54in. As you work it out this time, compare the two charts.

Use this column to work out the pleating yourself for a child's skirt in 54in width. Just fill in the spaces.



1. Take the waist/hip measurement loosely and add the correct ease.	For example: making a skirt for a 23in waist measurement with the pleats 1in apart $23\text{in} + 2\text{in} = 25\text{in}$	1. Take the child's waist measurement loosely and add 2in for ease.	For example: making a skirt for a 23in waist measurement with the pleats 1in apart. $23\text{in} + 2\text{in} = 25\text{in}$	in + 2in = ...in
2. Multiply by three. This gives you <i>the amount of fabric needed for pleating</i> .	$25 \times 3 = 75\text{in}$	2. You are working on a given width of 54in fabric. Deduct $\frac{1}{2}\text{in}$ seam allowance from each end.	$54\text{in} - 1\text{in} = 53\text{in}$	$54\text{in} - 1\text{in} = 53\text{in}$
3. Decide on the distance you want between the pleats and divide the waist/hip measurement plus ease by this figure. This gives you <i>the total number of pleats</i> .	$25\text{in} \div 1\text{in} = 25 \text{ pleats}$	3. Decide on the distance you want between the pleats (for small children 1in pleats are best) and divide the waist measurement plus ease by this figure.	$25\text{in} \div 1\text{in} = 25 \text{ pleats}$	(Pleat distance = ...in) in $\div$ in = ... pleats
4. Deduct the waist/hip measurement plus ease from the amount of fabric needed. This gives you <i>the amount of fabric to be divided into pleat depths</i> .	$75\text{in} - 25\text{in} = 50\text{in}$	4. Deduct the waist measurement plus ease from the amount of pleating fabric.	$53\text{in} - 25\text{in} = 28\text{in}$	$53\text{in} - \text{.....in} = \text{.....in}$
5. Divide by the number of pleats. This gives you <i>the depth for each pleat</i> .	$50\text{in} \div 25 = 2\text{in}$	5. Divide by the number of pleats.	$28\text{in} \div 25 = 1\frac{1}{8}\text{in}$	in $\div$ = ...in pleat depth

The all-round pleated skirt for 2- to 7-year-olds

This is a pleated skirt made from just one width of 54in fabric and therefore quite inexpensive to make. This little skirt has a full round of pleats calculated in such a way that you can get it out of the shortest possible length of fabric. But before you can work out the pleating for it, it is necessary to know how to work out pleating in general.

Suitable fabrics

The fabric used for a pleated skirt should be crease resistant but should take a sharp crease under pressure and steam. Worsted wool, Terylene, Dacron and a number of mixture cloths, linens and firmly woven tweeds are good for pleating. If you want a really hard-wearing, hard-washing and pleat-retaining fabric, you can't make a better choice than from the range of woven Courtelles or some other acrylic fibres. They can be

machine washed and still retain the sharp crease of the pleats needing only the slightest touch with a warm iron to make the garment as good as new. What is more, you can pleat woven Courtelle permanently yourself.

When you buy the fabric always remember to ask if it pleats well and whether it needs washing or dry cleaning.

Fabric requirements

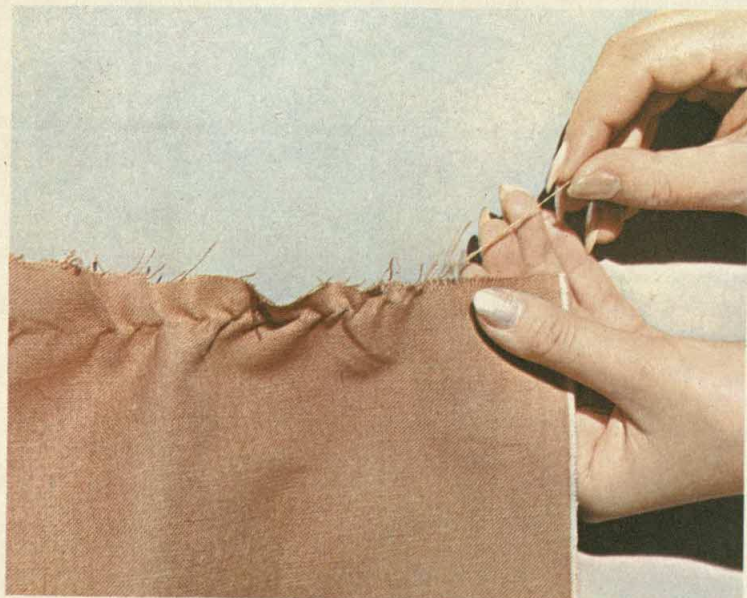
For 2- to 7-year-olds—54in width only, the skirt length plus 9in. Measure the strap length and if this measurement is more than 27in you will need an extra 3in of fabric.

If you wish to use a narrower fabric, to obtain the correct length for pleating you must allow the skirt length plus 3in for each extra width you cut.

You will also need two No.2 hooks and eyes, one press fastener size 0 and matching thread.

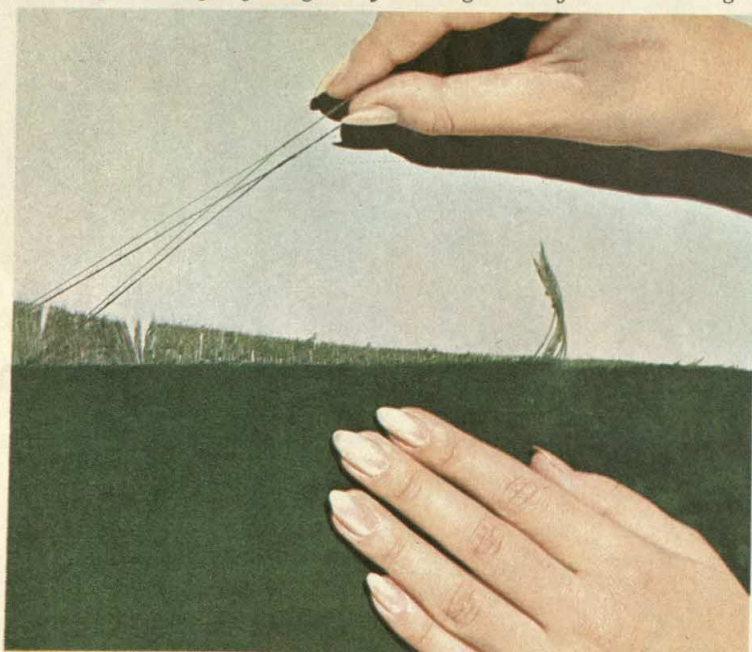
Preparing the fabric before cutting

Before you start cutting the pleated skirt, it is essential that the fabric is perfectly square in the grain. To square the fabric to the grain, use the thread-drawing methods illustrated and cut the fabric along the line of the drawn thread.

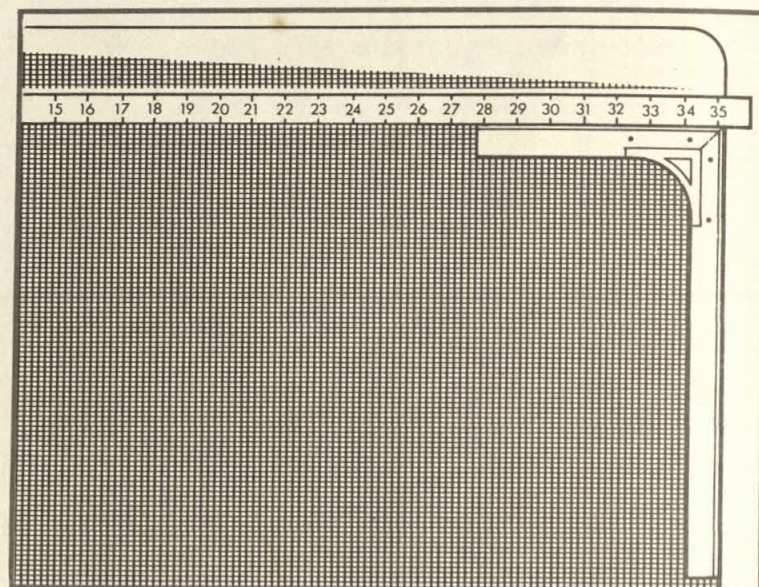


▲ Finding the straight of the grain by drawing a thread out of the fabric

▼ Finding the straight of the grain by drawing threads from the raw edge



If you are using a weave where the thread cannot be drawn, or it is hard to see the direction of the grain, the easiest way to square the fabric is with a tailor's square or set square and yardstick. Carefully place the selvage along the straight edge of your cutting table and smooth out the rest of the fabric over the table. Take great care not to force it in any way. Lay the tailor's square to the selvage near the raw edge, then lay the yardstick along the top line of the square and draw a chalk line right across the fabric. To check that the fabric is perfectly straight, repeat the operation about 10 inches further down and measure the distance between the two chalk lines. The measurement should be the same on the selvage and right across the fabric. Cut the fabric on the line nearest the raw edge and brush off the other chalk line. The fabric should now be perfectly square for cutting.



▲ How to straighten the grain using a tailor's square and yardstick

How to cut the skirt

Making a pleated skirt from one length of 54in width is so simple that you don't need a paper pattern.

Open out the fabric to the full width across the cutting table. Measure the length of the skirt along the selvage, allowing 2in for the hem and $\frac{3}{4}$ in for the waist-seam, then take this measurement right across the fabric marking a straight line with pins or chalk. Cut along this line. Put the remaining fabric aside for the straps and waist-band.

Make the hem first before you start pleating. Turn up 2in along the cut edge of the fabric and tack. A 2in hem is quite deep enough since it is almost impossible to lengthen a pleated skirt after a lot of hard wear and washing and in any case, you will be able to adjust the length sufficiently from the straps.

When stitching the hem, leave 3in at each end just tacked — don't stitch yet.

Press the hem and remove all tacking stitches except for those at the ends. Turn the fabric right side up and lay it flat on the cutting table with the hem nearest you.

Starting the pleating

Have the pleating chart open in front of you with the measurements you need to use. Pleat from left to right marking each pleat line with a line of pins.

Measure a $\frac{1}{2}$ in seam allowance on the left selvage and make a pin line.

As the skirt opening will be on the inside of a pleat it is necessary to start with a half pleat which means halving the pleat depth. Do this and pin the amount off from the seam allowance pin line. Now make the whole pleats starting with the pleat distance followed by the pleat depth.

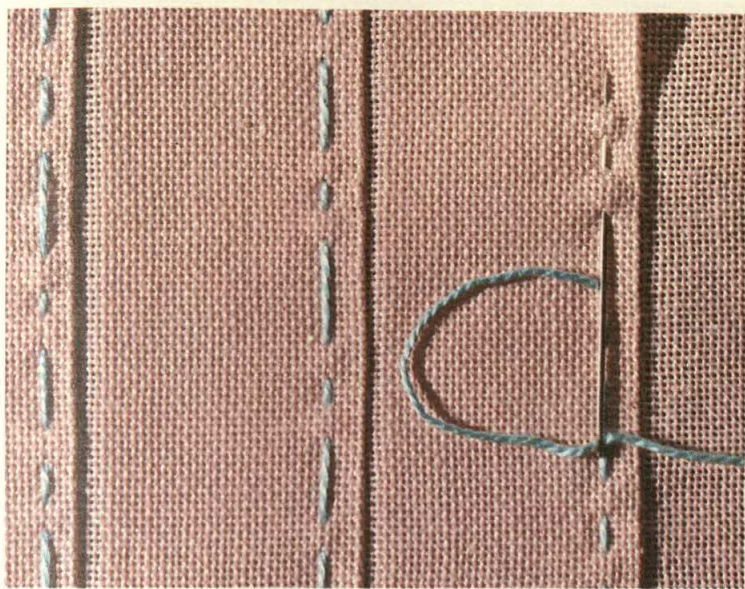
Repeat until you have marked off the required number of pleats, less one (this is 24 in the example), all the way across the fabric. The last pleat (25th in the example) is the top of the opening so for this you need only measure out the pleat distance. Turn under the remaining fabric and selvage.

Having measured out the pleats, check to make quite sure that you have made the right calculations for fabric width and body measurements.

Fold along each pleat distance line, bring fold over to the right to fall on the pleat depth line and tack down securely.

Make sure the hem line and waist line remain straight.

Tack the end pleat fold under.



▲ Tacking the pleats down using a long and a short stitch

NB When you're tacking down lots of small pleats or any folded edge on springy fabric, use the tacking stitches illustrated. Make a short stitch between each long stitch to give extra hold.

Pressing

Lay the pleated fabric, still flat and open, over a press board, making sure that the ends which cannot be accommodated are supported. Press, using a damp cloth and warm iron.

To secure the upper edge of the pleating, make a row of machine stitches just above the waist-seam. Remove all tacking stitches except those holding the end pleat and press the pleats in again, more firmly, taking care to press each pleat in its original crease.

Stitching the side-seam

To stitch the side-seam of the skirt, lap the end pleat over the halved pleat depth you measured out from the left selvedge and tack it in position.

Turn the skirt to the wrong side. Use the seam allowance pinned on the left selvedge for the seam line guide since you may have a little less or more fabric in the pleat depth on the right selvedge. Leave an opening 3in long at the top, unfold the hem and stitch the selvedges all the way down.

Press the seam open for 4in, from the bottom edge, so that you can finish the hem.

Now snip the selvedges towards the seam, just above the hem, and press both selvedges together all the way up.

Oversew the snip with fine hand stitches to prevent fraying.

Finishing the opening

To finish the 3in opening, turn back the selvedge seam allowance on the back of the skirt (the left end when you were pleating) to the length of the opening. Sew it down by hand using a herring-bone stitch.

Snip the selvedge on this side towards the seam so that it will lie flat. The front turning, or right end, remains just folded and need not be stitched back.

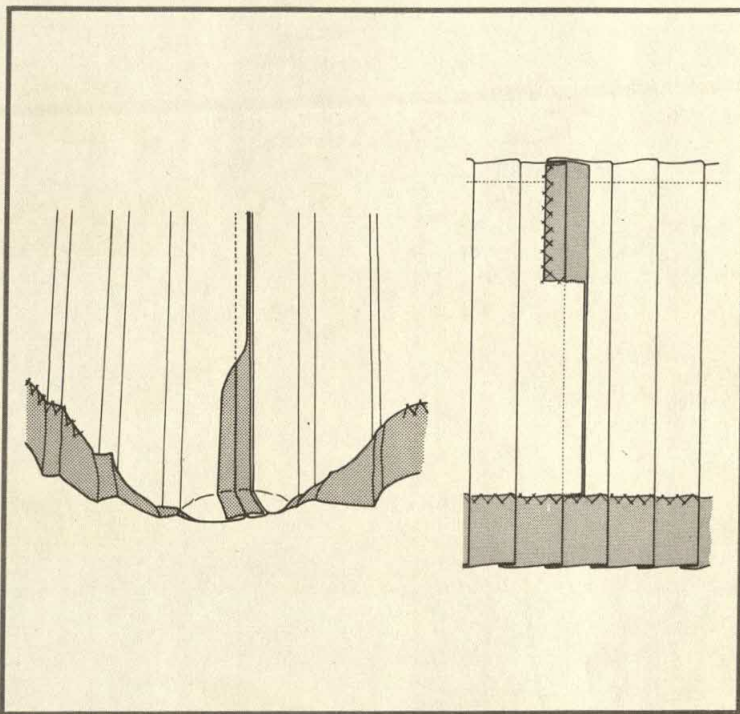
To prepare the waist-seam

Make a mark opposite the left opening. Then make running stitches along the back waist-seam, pull up the stitches and gather in one inch. This will give the skirt a little fullness around the seat to stop the pleats from spreading.

Because of gathering the fabric at the back of the skirt, the mark

opposite the opening has shifted towards the back so, before attaching the waist-band, you must make a new mark. Otherwise, the waist-band will not go on evenly.

Measure out the distance half-way between each side of the opening and the mark opposite, and make two more marks.



▲ The side-seam pressed open in the hem ▲ Finished side-seam and opening

These are to indicate the Centre Front and Centre Back.

To obtain the correct length for the waist-band, measure along the top edge of the skirt and cut a strip of fabric 3in wide and the same length plus $\frac{1}{2}$ in seam allowance at each end. You will not need any extra wrap because it wraps in the depth of the pleat.

Fitting the skirt

Tack on the waist-band and try the skirt on the child. Pin on two lengths of tape for the shoulder straps, crossing them at the back. Mark the lengths needed on the tape.

The skirt should hang almost free around the figure.

If you see that there is a pronounced drop at the back, try easing the skirt up into the waist-band at the back. Be very careful though, not to drag the fullness of the pleats from the sides of the skirt. If this happens, do not take the skirt up any further.

Stitch on the waist-band and finish with hooks and eyes for the fastening. Stitch a press fastener inside the fold of the opening so that it won't gape.

Attaching the straps

Measure the length of the straps from the tape used for the fitting and add 6in to the length. This makes room for adjustment for 2 to 3 years of growing.

Cut two strips of fabric 3in wide to this length. Fold them in half lengthways and stitch them as for the soft belts (Dressmaking chapter 12) leaving one end open.

Turn in the raw end to neaten and hand sew firmly to the inside of the waist-band about 2in to either side of the Centre Front and Centre Back marks on the skirt.

Now give the skirt a final pressing to seal in the pleats. Pay special attention to the pleat which goes through the hem in the side-seam. The thickness of the seam inside the hem will need extra pressure to crease in the pleat.



Junior fashion flair

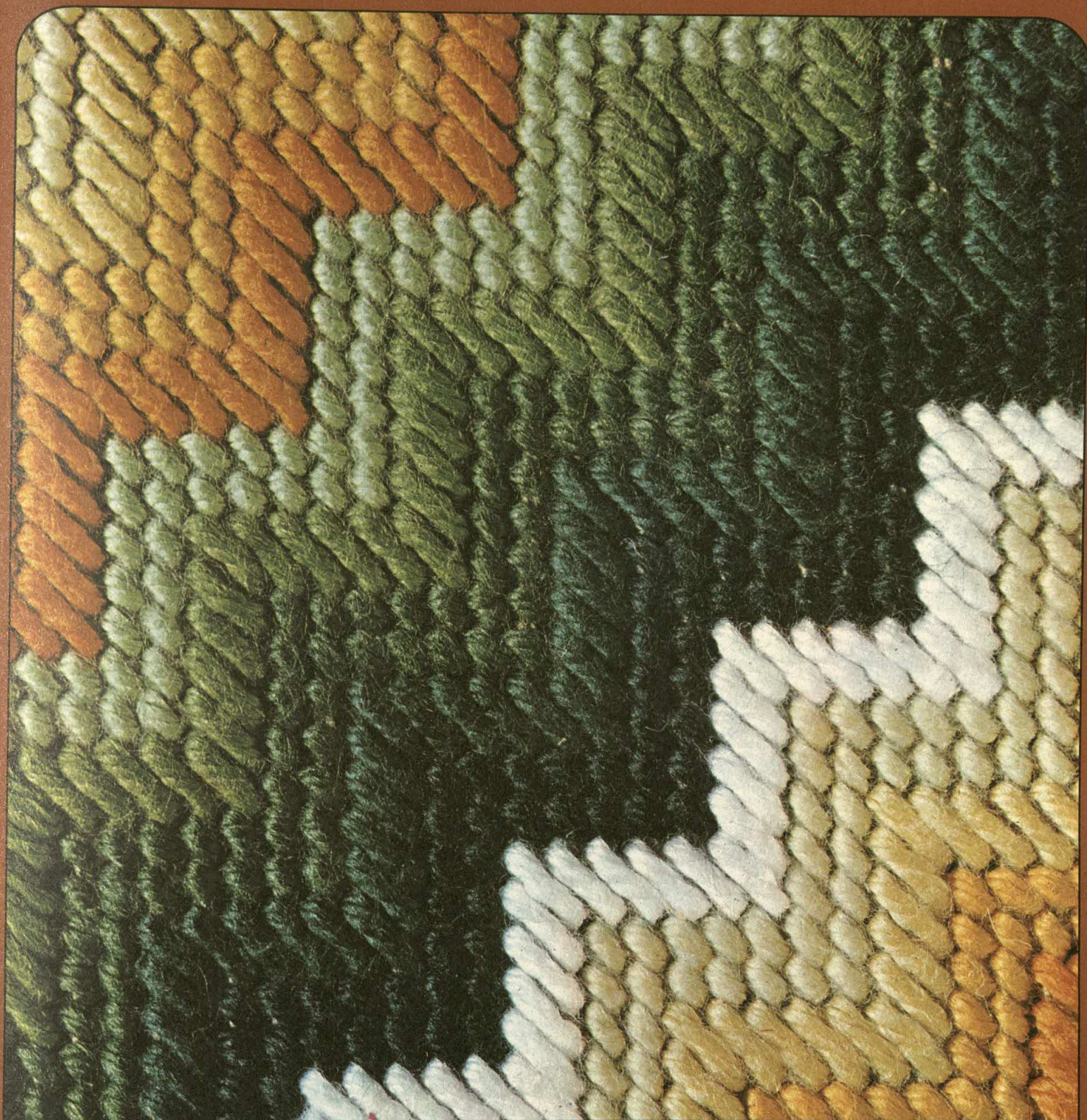
Country style embroidery

Embroidery gives a lively touch to even the plainest dress so use these simple motifs to give a fresh look to your wardrobe.

1. Work the motifs boldly in chain stitch used either as an outline or, to give a bolder effect, as a solid filling. Padded satin stitch gives a rich finish, or whipped back stitch looks good and is quick to do.

2. Use motifs for appliqué work. Cut out the circles or leaves in a contrast fabric, buttonhole stitch them in place and embroider details such as veins of leaves and flower petals. Stranded or pearl cotton are suitable for finer embroidery but for a chunky effect knitting or crewel wool is ideal to work with.

3. Embroider the circular flower motifs on buttons. Trace the design on to material (fine wool, plain cotton or linen) and embroider with one or two strands of crewel wool or pearl cotton. When the embroidery is completed cut round the motifs leaving sufficient turnings and cover button moulds in the usual way.



Pattern Library

Florentine canvas work
This repeating zigzag Florentine design is worked entirely in satin stitch and shows an attractive use of colour tones. Two widths of satin stitch have been used which adds to the flame-like effect of the design. This

section has been enlarged so that you can see the stitches easily but in fact it only measures 3 inches square. Yarns shown here are: Anchor Tapisserie wool colours 0187, 0189, 0240, 0242, 0288, 0298, 0308, 0314, 0402. The canvas used is double

thread canvas, 10 holes to 1 in, with tapestry needle No.19. The small satin stitch is worked diagonally over one pair of double threads and the large stitch over two pairs of double threads each way (vertically and horizontally) on the canvas.

Specially for 12-year-olds

If you have made a scarf or worked simple stitch samples, you will be ready to start on a mini-wardrobe for your favourite dolls. The brother and sister dolls shown here, Gregor and Sasha, are 16 inches tall. Perhaps you have some about the same size. For their pants and vests you need to know moss and stocking stitches, increasing and decreasing, picking up stitches and how to make eyelet holes for the elastic and buttonholes; all in previous chapters. In later chapters there are clothes you can make for the dolls to wear over their undies.



You will need:

1oz Sirdar Sunshine baby wool 4 ply



One pair No.11 needles



Short length of narrow elastic

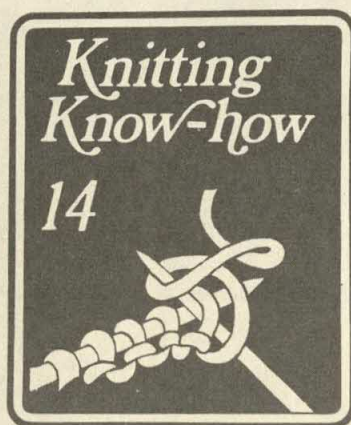


Two small buttons for vest straps

Basic yarn tension

7½ sts and 9½ rows to 1in over st worked on No.10 needles.

Note: If you are a beginner, bear in mind that it is most important to check your tension before starting to knit. A basic tension of a given number of stitches and rows to the inch can be achieved



on No.10 needles using the yarn quoted. If you can obtain this tension in stocking stitch, then regardless of the needle size and pattern given in the instructions, it is safe to begin the garment. If your tension is too tight on No.10 needles and you have too many stitches to the inch, change to No.9 needles. If it is too loose and you have too few stitches to the inch, change to No. 11 needles. You must then remember to alter the needle size given in the instructions to No.10 if your tension is tight and No.12 if your tension is loose. This point is vital.



Pants

With No.11 needles, cast on 37sts.

1st row K1, *P1, K1, rep from * to end.

2nd row P1, *K1, P1, rep from * to end.

***3rd row** K1, *yfwd, K2 tog, rep from * to end.

4th row As 2nd.

Rep 1st and 2nd rows once more.

7th row K.

8th row K1, P to last st, K1.

For Sasha rep 7th and 8th rows 5 times more. For Gregor rep 7th and 8th rows twice more.

Shape legs

Cast off 6 sts at beg of next 2 rows.

Next row K1, sl 1, K1, pssso, K to last 3 sts, K2 tog, K1.

Next row K1, P2 tog, P to last 3 sts, P2 tog tbl, K1.

Rep last 2 rows until 5 sts rem. Rep 7th and 8th rows 5 times on 5 sts.

Next row K1, M1K, K to last st, M1K, K1.

Next row K1, M1P, P to last st, M1P, K1.

Rep last 2 rows until there are 25 sts.

Cast on 6 sts at beg of next 2 rows.

For Sasha rep 7th and 8th rows 6 times.

For Gregor rep 7th and 8th rows 3 times.

Rep 1st and 2nd rows once, then 1st row once.

Next row *P2 tog, yrn, rep from * to last st, P1.

Rep 1st and 2nd rows once. Cast off.

Legbands

With RS of work facing, K up 37 sts evenly round leg shaping.

1st row K1, *P1, K1, rep from * to end.

For Sasha rep 1st row twice more. For Gregor, **Next row** P1, *K1, P1, rep from * to end. Cast off.

Vest back

** Using No.11 needles, cast on 37 sts.

1st row K1, *P1, K1, rep from * to end.

Rep 1st row 3 times more.

5th row K1, M1K, K to last st, M1K, K1. 39 sts.

6th row K1, P to last st, K1.

7th row K.

8th row K1, P to last st, K1.

Rep 7th and 8th rows 5 times more.

Next row K1, *P1, K1, rep from * to end.

Next row P1, *K1, P1, rep from * to end.

Rep last 2 rows 3 times more.

Next row K1, K2 tog, K10, K2 tog, K9, K2 tog, K10, K2 tog, K1.

Next row K1, P to last st, K1. Rep 7th and 8th rows 3 times more.**

Rep 1st row 4 times. Cast off.

Vest front

Work as given for Back from ** to **

Shape neck

1st row (K1, P1) twice, K to last 4 sts, (P1, K1) twice.

2nd row K1, (P1, K1) twice, P11, K1, P1, K1, P11, K1, (P1, K1) twice.

3rd row (K1, P1) 3 times, K9, P1, (K1, P1) twice, K9, (P1, K1) 3 times.

4th row K1, (P1, K1) 3 times, P7, K1, (P1, K1) 3 times, P7, K1, (P1, K1) 3 times.

5th row Cast off 4 sts, P1, K1, sl 1, K1, pssso, K3, K2 tog, K1, P1, K1, cast off 1 st, P1, K1, sl 1, K1, pssso, K3, K2 tog, K1, (P1, K1) 3 times.

Complete Right Front on these sts first.

6th row Cast off 4 sts, P1, K1. P5, K1, P1, K1.

7th row K1, P1, K1, sl 1, K1, pssso, K1, K2 tog, K1, P1, K1.

8th row K1, P1, K1, P3, K1, P1, K1.

9th row K1, P1, K1, sl 1, K2 tog, pssso, K1, P1, K1.

10th row K1, (P1, K1) 3 times.

11th row K1, P1, sl 1, K2 tog, pssso, P1, K1.

12th row K1, (P1, K1) twice. Keeping moss st pattern

correct, work 34 rows on 5 sts.

Next row K1, P1, yrn, P2

tog, K1. Work 2 rows as 12th row. Cast off.

With RS of work facing, rejoin yarn to rem sts, K1, P1, K1, P5, K1, P1, K1.

Rep from 7th row of Right Front to end.

To make up

Pin out the pieces evenly. Press lightly under a damp cloth using a warm iron.

Pants. Fold in half and seam sides and legbands. Thread elastic through waist eyelets and sew ends to form a circle.

Vest. Join side-seams. Sew buttons on back edging to correspond with buttonholes at ends of shoulder straps.

Meet Sasha and her brother Gregor. Their wardrobe is fun to make ▶



Knit him a casual sweater

No man can have too many sweaters for weekend and holiday wear. This casual style, with its round, ribbed neck, set-in sleeves and stripes in a different colour, looks good yet is easy to knit.

Sizes

To fit a 38[40:42:44] in chest
Length at centre back,
27½ [27¾:28:28½] in
Sleeve seam, 20in, adjustable
The figures in brackets [] refer
to the 40, 42 and 44 in sizes
respectively

Basic yarn tension

Equivalent to a basic
tension of 6 sts and 8 rows
to 1in over st st, worked
on No.9 needles

Materials shown here

Jaeger Celtic-spun
12[13:14:15]oz balls in
main shade
1oz in contrast
One pair No.11 needles
One pair No.9 needles
One cable needle
Two stitch holders

Back

Using No.11 needles and main
shade, cast on 128 [136:144:
152] sts.
* * **1st row** * K2, P2, rep
from * to end.
Continue in rib.
Work 9 rows more in
main shade.
Work 4 rows contrast, 2 rows
main shade, 4 rows contrast
and 10 rows main shade, inc
one st at beg of last row. * * 129
[137:145:153] sts.



Change to No.9 needles
and cable pattern
as follows:

1st row K8 [12:16:20],
P2, K7, * P2, K6, P2, K7, rep
from * to last 10 [14:18:22]
sts, P2, K8 [12:16:20].

2nd row P8 [12:16:20],
K2, P7, * K2, P6, K2, P7,
rep from * to last 10 [14:18:
22] sts, K2, P8 [12:16:20].
Rep 1st and 2nd rows
8 times more.

19th row K8 [12:16:20],
P2, K7, * P2, slip next 3 sts
on to cable needle and hold at
back of work, K3, K3 from
cable needle—called C6, P2,
K7, rep from * to last 10
[14:18:22] sts, P2, K8
[12:16:20].

20th row As 2nd.

These 20 rows form the pattern
and are rep throughout,
extra sts being worked
into side st st panels as
they are made.

Continue in patt, inc one st at
each end of next and every
20th row until there are 139
[147:155:163] sts.

Work without further shaping
until 19in, or required length
to underarm, ending
with a WS row.

Shape armholes

Cast off 3 [4:5:6] sts at beg of
next 2 rows.

Dec one st at each end of next
10 [11:12:13] RS rows. 113
[117:121:125] sts.

Work 43 rows in patt.

Shape shoulders

Cast off 12 [13:14:15] sts at
beg of next 2 rows.

Cast off 12 sts at beg of
next 4 rows.

Leave rem sts on holder.

Front

Work as given for Back until
21 rows have been worked
after armhole shaping, ending
with a WS row.

Shape neck

1st row Patt 46 [47:48:49],
turn. Complete left shoulder
on these sts.

***Dec one st at neck edge on
next 6 rows, then on every RS
row until 36 [37:38:39] sts
rem.

Work until armhole measures
same as Back to shoulder,
ending at armhole edge.

Shape shoulder

1st row Cast off 12
[13:14:15] sts, patt to end.

Work 1 row.

3rd row Cast off 12 sts, patt
to end.

Work 1 row.

Cast off rem 12 sts. ***

With RS work facing, slip
centre 21 [23:25:27] sts on to
holder and work to end of row.
Complete as for left shoulder,
working from *** to ***

Sleeves

Using No.11 needles and main
shade, cast on 64 [68:72:76] sts.
Work as given for Back from **
to **, dec one stitch at end of
last row. 63 [67:71:75] sts.

Change to No. 9 needles and
continue in patt as follows:

1st row K1 [3:5:7], P2, K6,
P2, *K7, P2, K6, P2, rep from
* to last 1 [3:5:7] sts, K1
[3:5:7].

2nd row P1 [3:5:7], K2,
P6, K2, *P7, K2, P6, K2, rep
from * to last 1 [3:5:7] sts,
P1 [3:5:7].

Rep 1st and 2nd rows
8 times more.

19th row K1 [3:5:7], P2,
C6, P2, *K7, P2, C6, P2, rep
from * to last 1 [3:5:7] sts,
K1 [3:5:7] sts.

20th row As 2nd.

These 20 rows form the patt
and are rep throughout
sleeves, extra sts being worked
into the patt as they are made.
Continue in patt, inc one st at
each end of next and every 6th
row until there are 101
[105:109:113] sts.

Work without shaping until
sleeve measures 20in, or
required length, ending with
a WS row.

Shape top

Cast off 3 [4:5:6] sts at beg
of next 2 rows.

Dec one st at each end of next
and every alt row
until 77 sts rem.

Cast off.

Neckband

Join left shoulder-seam.

With RS work facing,
No. 11 needles and main
shade, K across 41 [43:45:47]
sts from Back holder, K up
30 sts down left side of neck,
K across 21 [23:25:27] sts
from Front holder and 30 sts
up right side of neck.

Work in K2, P2 rib.

Work 3 rows main shade, 4
rows contrast, and 18 rows
main shade.

Cast off in rib.

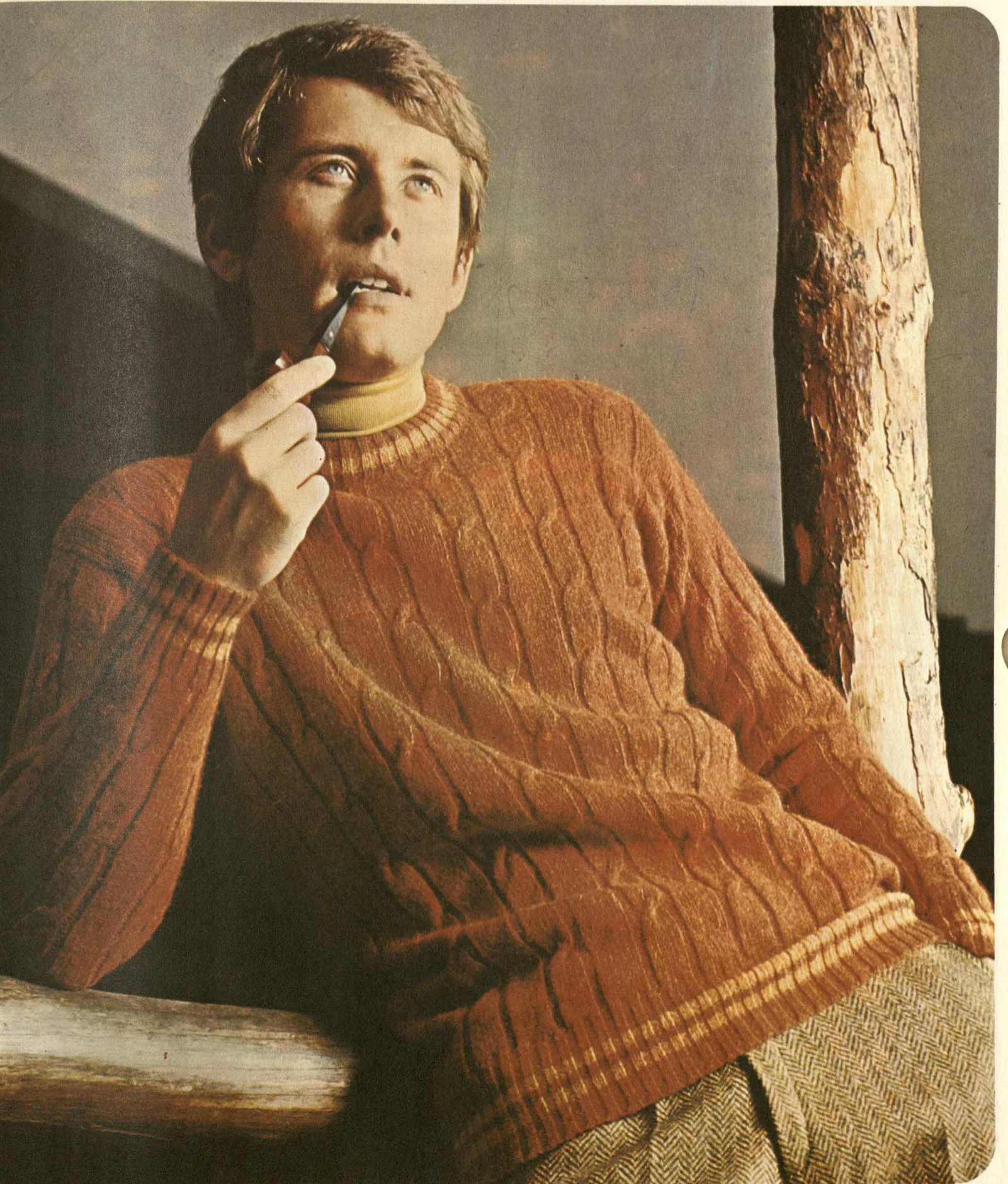


Detail of the cable and rib ▲
Man's striped and cabled sweater►

To make up

Press all pieces lightly, under
a damp cloth with a warm
iron, avoiding ribbed edges.
Join right shoulder and
neckband.
Join side and sleeve seams.
Set in sleeves.
Fold neckband in half to WS
and sl st in place.

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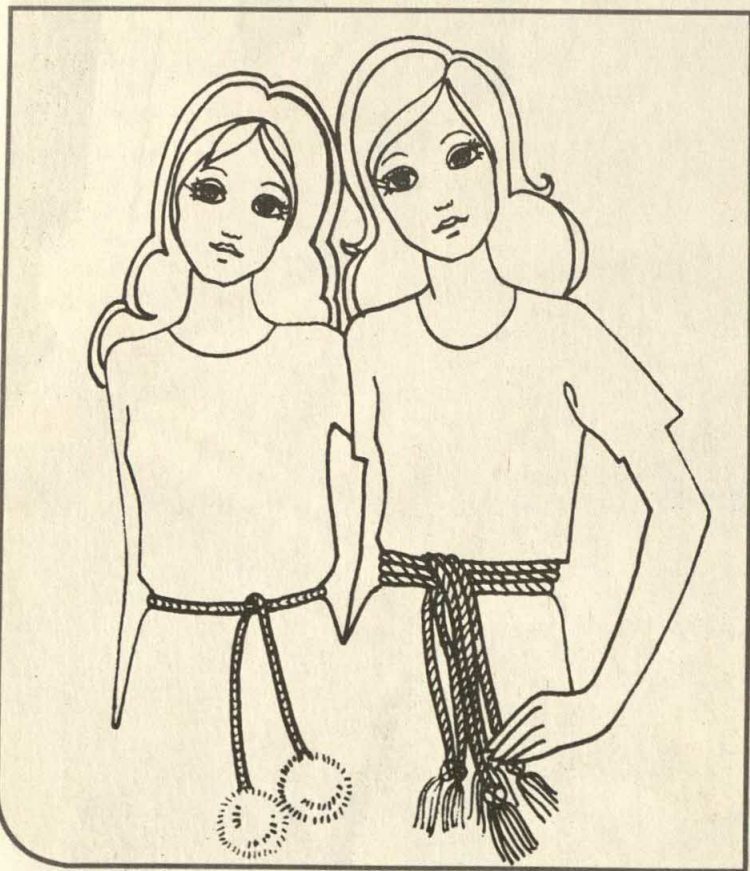
Bobbly trimmings

Pompons and tufted fringes are a fascinating trim for so many things. Add a cluster of jewel-bright pompons to cushions, a nursery rug or a cot cover. Use a large, important pompon to make a 'pull' for a roller blind. A huge pompon will cheer up a plain woolly cap—and you can add a matching pompon to a scarf. All too often, instructions just say 'finish with a pompon', but give no details about making one. This chapter tells you what to do.

Small pompons or bobbles

To make these, wind lengths of yarn round two or more fingers. When you think you have wound enough yarn for the size of pompon you want, slip the strands carefully off the fingers and tie tightly round the centre. With sharp scissors, snip both looped ends of yarn and arrange them to form a ball. It may be necessary to trim untidy ends so that the finished shape is neat and round.

Make cord belts with pompons or knot cord ends and fray out as tassels



Large pompons

For large pompons, a cardboard frame is required. Decide on the diameter of the pompon you want and draw two circles of this diameter on to the cardboard. From the centre of each circle cut out a smaller circle: the larger this inner circle, the more wool you will need to complete the pompon and the heavier it will be when finished. If you haven't a compass, a cup or small bowl will be large enough to draw the outer circle and a coin or egg-cup is often a good size for the inner circle.

Place the two circles together and with one or more strands begin to wind the yarn around the frame as evenly as possible. When the centre hole is almost filled, thread the yarn into a blunt-pointed needle and continue until the hole is completely filled. To make a well-shaped, fat pompon you must continue to work until the centre circle is tightly filled.

When you have done this take a sharp pair of scissors and begin to cut the strands of yarn at the outside edge, working in line with the edge of the cardboard, placing the scissors between the cardboard circles. Once you have cut all the strands you are ready to begin the final stage.

Gently, with the tips of the scissors, begin to open the cardboard rings until they are far enough apart for you to tie a strong strand of yarn tightly round all the threads where they pass through the centre of the rings. If the pompon is to be sewn on a garment you may like to leave the ends of the tying yarn hanging so that you can use them for sewing on. Once the centre is tied, continue to remove both rings of cardboard.

Fluff the pompon into a complete ball and trim uneven ends.

For a multi-coloured pompon, work all the colours together: if you want a striped effect, work round the ring in one colour and then in another, or work in sections of one colour only if you want to make a patchwork pompon.

Tufted fringing

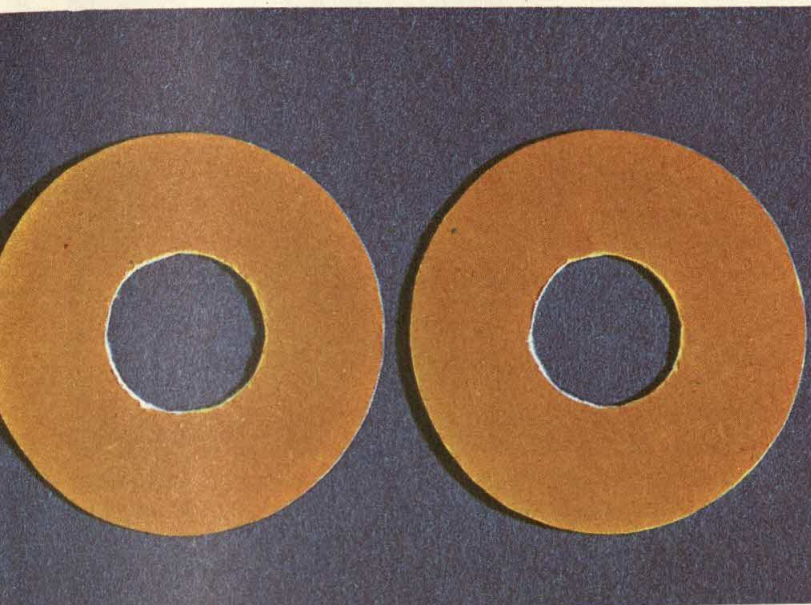
From the illustration, you can see how to give a simple shawl a soft, frothy edge by adding a tufted fringe.

The number and size of the tufts on each strand can be altered as you want and also the distance between the tufts. You can make a short, thick fringe by working only a few chain stitches between each tuft, or a deeper, more delicate fringe by spacing the tufts much further apart—you simply work more chain stitches between the tufts.

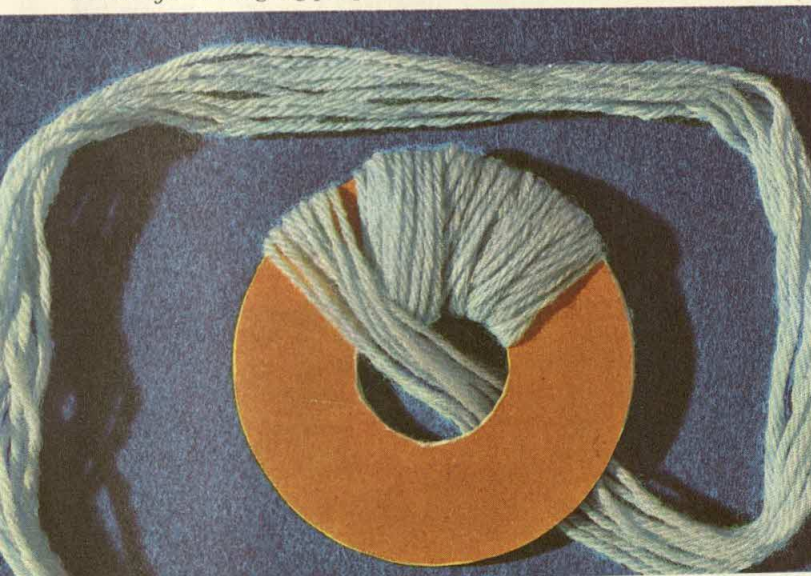
Begin by preparing the tufts. Decide on the size you want and cut a piece of card this width and several inches long. Then wind the yarn round the full length of the cardboard and cut along the edges. If each tuft on the strand is to be a different width then you will require one piece of card for each width. The illustrations on the opposite page show a strand of red wool made with three different sized tufts.

Now prepare the strands. Begin the first strand by making 9 chain stitches with a crochet hook. Open out the last chain stitch and place the required number of threads in the loop. When the tuft is in place, pull the open stitch tight to grip all the threads in the centre of the tuft. Continue by making 9 chain stitches before inserting the next tuft.

Complete the number of tufts required in this way and join the strand, when completed, to the edge of the work with a slip-stitch. Cut the yarn and fasten off the ends. Join other strands at even intervals along the edge to be trimmed. Finally, when the fringe is completed, you can anchor each tuft even more securely by working several small stitches through the centre of tuft and chain with a fine, matching sewing thread or wool.



▲ Frame for making big pompons: two cut-out circles of cardboard



▲ Winding the yarn onto the frame ▼ The finished pompon



▲ Working the chain between tufts

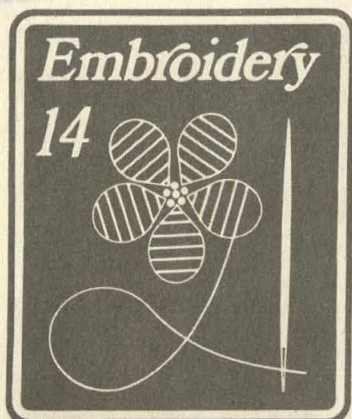


▲ Joining a tuft to the chain

▼ A shawl made glamorous by the addition of a deep tufted fringe



Tambour work on caftans



Tambour work first originated many centuries ago in the Orient. It reached Europe in the mid 18th century and was introduced to Britain during the early 19th century. As both hands have to be free to do the work the embroidery was worked in a circular tambour frame (hence the name) and was done on net or fine muslin. The stitch is similar to chain stitch in appearance, but it is formed by the use of a tambour hook, which is like a fine crochet hook.

The stitch can be used in various ways to create greatly contrasting effects. It can be used purely as an embroidery stitch as seen on traditional Indian embroidery, when it is worked in rich colours on fine silk or cotton fabric and frequently enriched with the addition of paillettes or mirrors. A variety of yarns can be used such as very fine wools, cottons, and silk—yarns which come on a spool are preferable, as a free running thread is needed and too many joins should be avoided. Tambour stitch can also be used as a couching stitch with a fine thread such as machine embroidery cotton worked in a zigzag motion to secure heavier yarns in place. And the stitch is an ideal method for attaching beads and sequins. The embroidery for the caftan on this page has been specially designed for Golden Hands and the pattern for tracing is on the next two pages. It is worked completely in simple chain stitch, but you could use a chain stitch variation or any line stitch, plain or whipped, or for really quick results, tambour stitch which is particularly suitable for dress embroidery. Alternatively, you can use machine embroidery, covered in later chapters.

Method of working tambour stitch

It is essential to work this type of embroidery in a frame with a stand as both hands need to be free, one to hold the hook, the other, the yarn. The yarn must be placed in a position where it can run freely off the spool. If you are using a slate frame, replace one of the cotter pins with a long nail, over which the spool of yarn can be placed. The hook is used in the same way as a crochet hook, but the chain stitches are made through the fabric. Hold the hook in the right hand and the yarn in the left hand and insert the hook into the fabric on the line of design. Pick up a loop through the fabric. Insert the hook a little distance ahead, depending on how long you want to make the stitches and draw through another loop. Continue in this way until the work is finished. It is advisable to secure the starting and ending of the work very firmly, otherwise if the ends work loose, the entire embroidery will come undone.

Broad or reversed chain

Make a small running stitch then bring the needle out to the required depth of the stitch. Slide the needle back under the running stitch, inserting it once again where it last came through the fabric. Make another stitch, slide the needle under the two threads of the previous stitch and continue. This stitch is more effective worked in a thick thread with a small stitch.

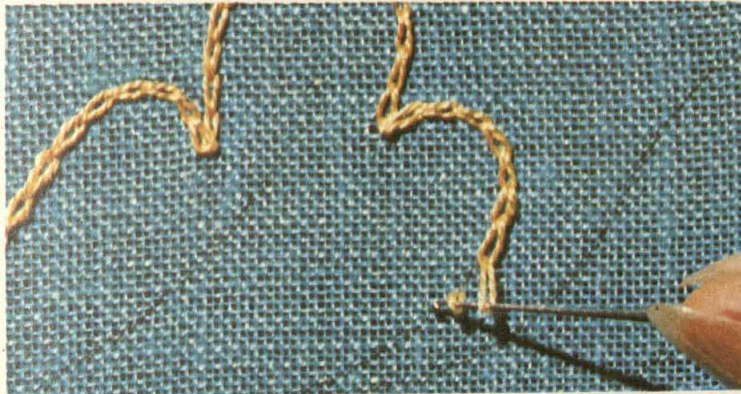
Dress embroidery

Always plan dress embroidery to follow a neck line or a sleeve shape or a hem, as shown here, so that the design appears as an integral part of the garment.

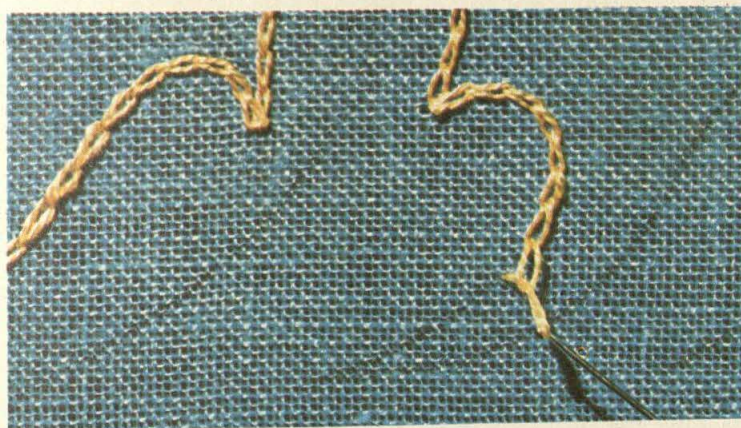
◀ The pattern for embroidering this smart caftan is on the next two pages



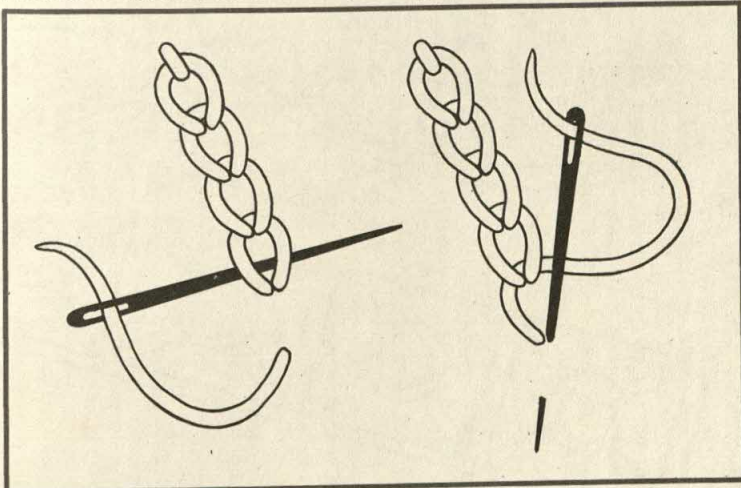
Tambour stitch: 1 ▲ Insert hook in fabric. 2 ▼ Pull up loop through fabric



3 ▼ Draw loop through previous loop and you are ready to insert hook again

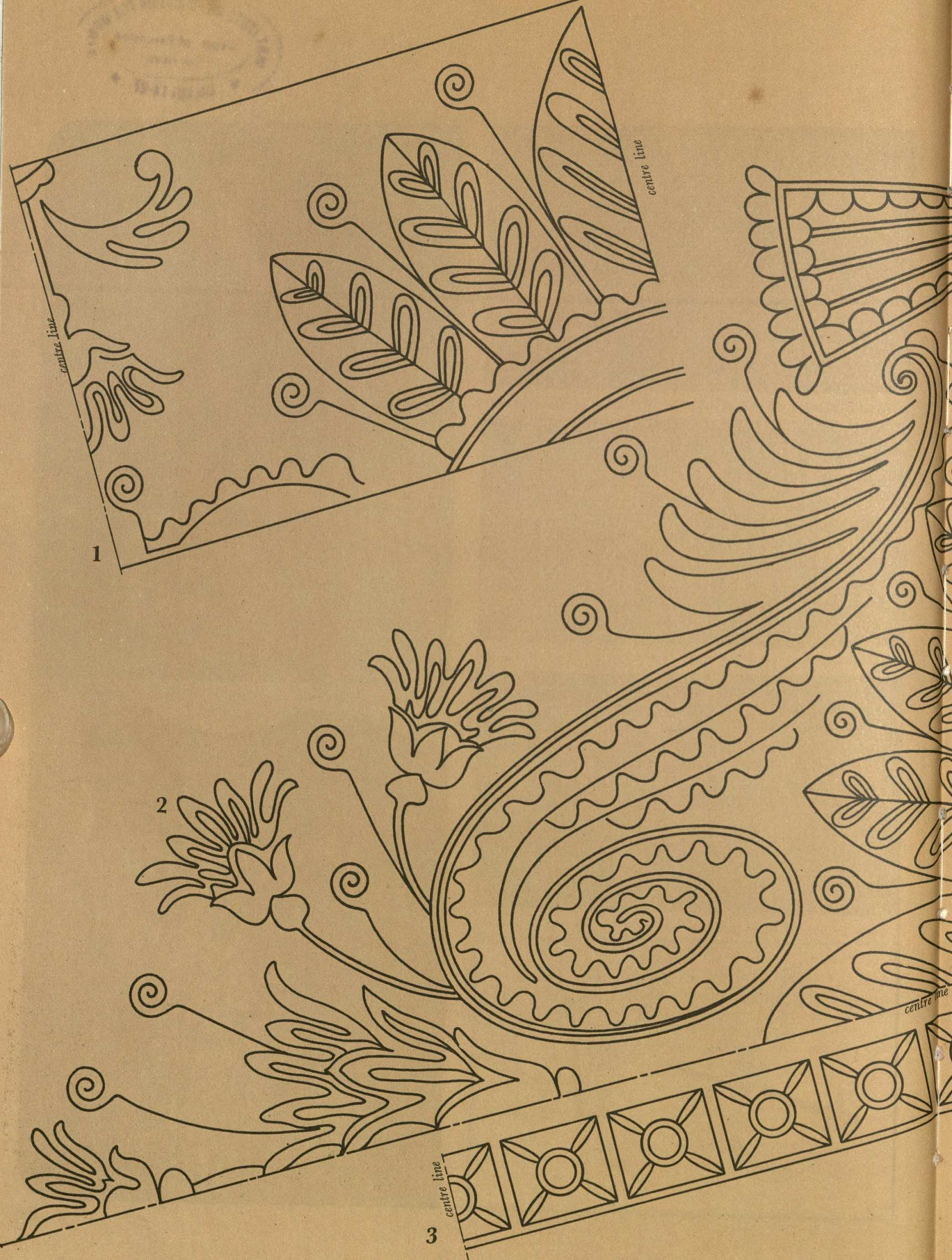


▼ Broad or reversed chain stitch (see chapter 9 for other chain stitches)



Rich embroidery looks particularly stunning on a plain black dress





1

2

3

centre line

centre line

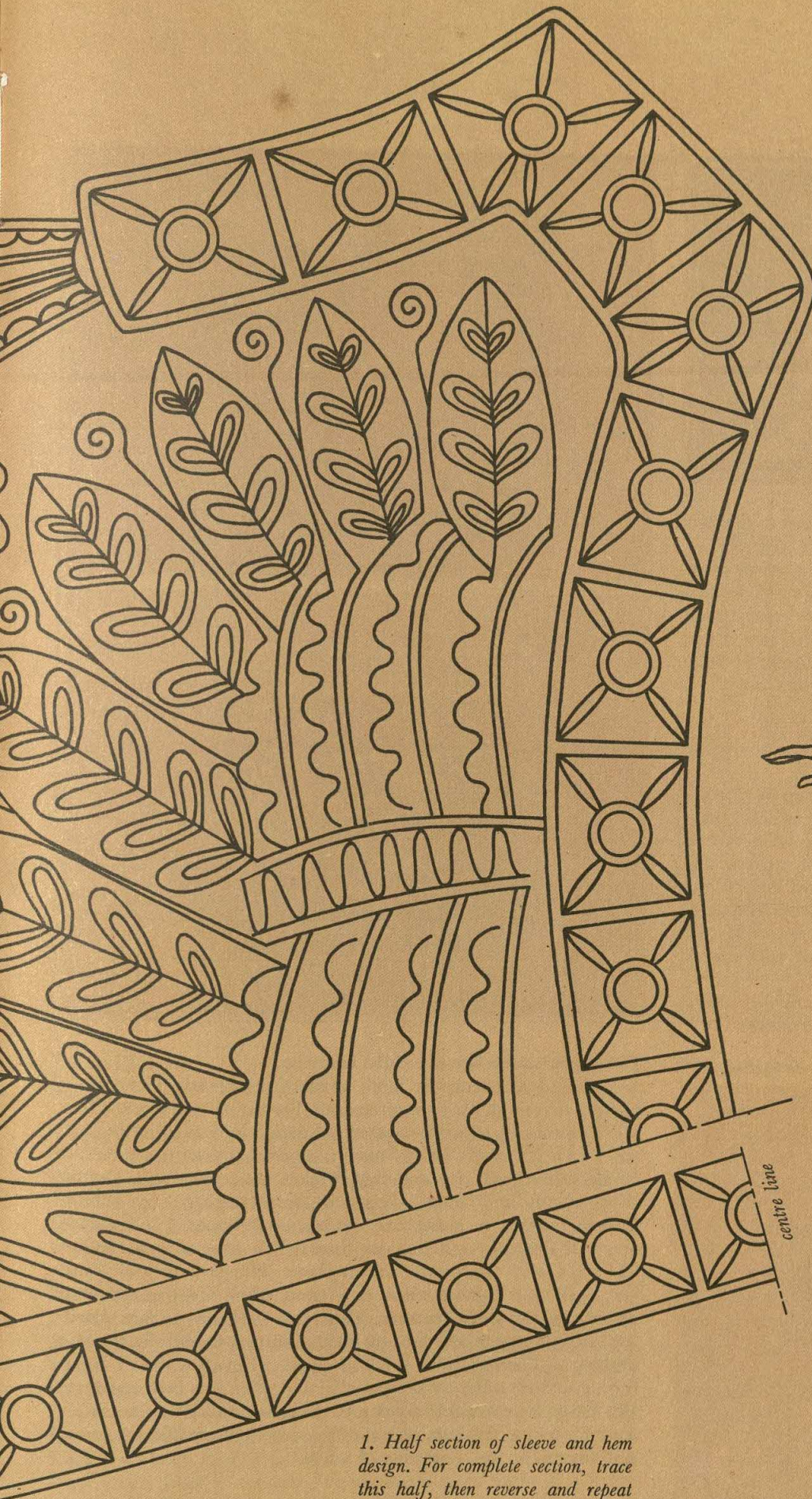
centre line

centre line

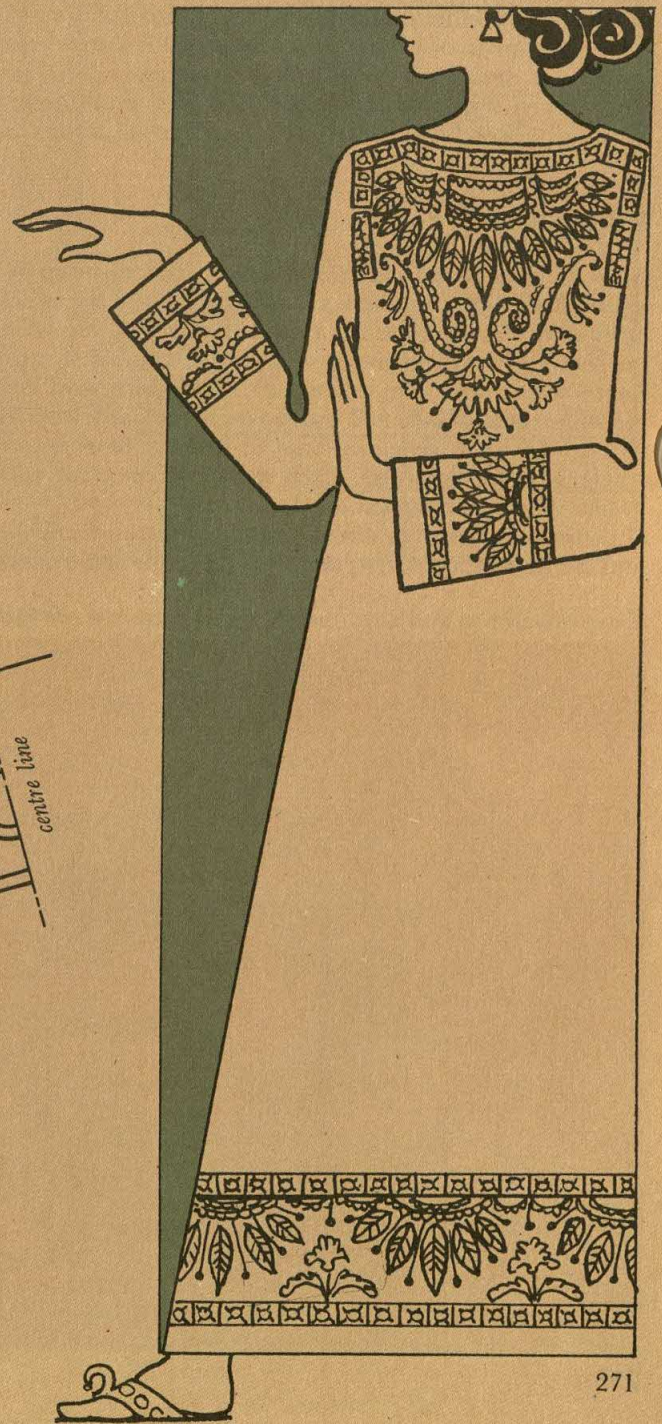
How to use the design

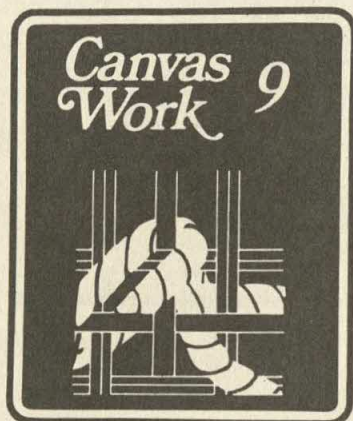
Trace the design from these pages on to tracing paper and transfer it, as described in Embroidery chapter 4, on to the cut-out garment sections. If you are using a slate frame, first tack the shape to be embroidered on to a rectangular piece of calico which is larger than the size of the frame. Set up the work in the frame and then cut away the calico inside the line of tacking. Work the embroidery, press it lightly on the wrong side and then make up the garment.

For a sophisticated look, work the embroidery in brilliant tones of peppermint green on black. For an exotic look, use paillettes all round the curve of the neckline and the cuff edges. For a textured look, introduce a variety of yarns, or work entirely in metallic yarns and encrust the design thickly with beads.



1. Half section of sleeve and hem design. For complete section, trace this half, then reverse and repeat from centre line.
2. Half section of front bodice design. Trace this half and reverse for the other side.
3. Sleeve and hem edging. Repeat as often as necessary.





For the apple of your eye

A pincushion is a good way to begin working from a charted picture. This is less expensive than choosing a painted or trammed canvas, which will confine you to the most commercially available designs, while a charted picture gives you the opportunity of picking your own colours and building up your own designs. For instance, you can repeat the apple motif given opposite at random all over a cushion, or turn it into a yellow Golden Delicious or a green Granny Smith.

Using a chart

A chart demands a little concentration when it comes to plotting the outlines, but once these are worked out the rest is easy. Start by finding the centre of the chart. In this case you need to find the centre of the apple motif, so count the number of squares from top to bottom and from side to side, divide each total by half and mark the centre. Then fold the canvas in half both ways and mark its centre with a pencil or lines of tacking. Start counting and stitching, from the centre. Each square on the chart corresponds to one thread intersection on the canvas.

If there are large areas of colour to be filled in, mark the outline and the smaller areas first, and then fill in the larger areas.

Two pincushions to work: one from the chart opposite, one row by row



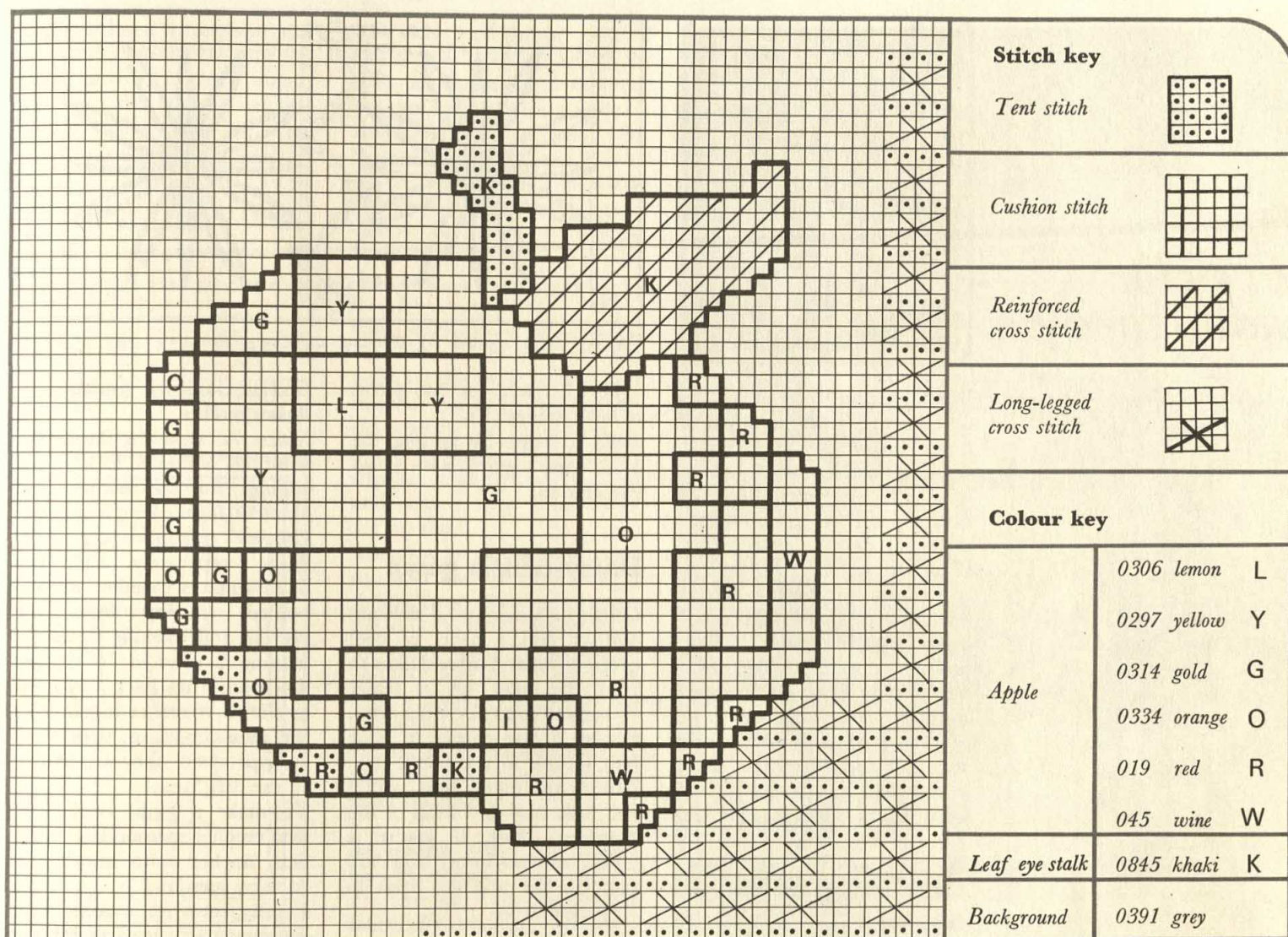
The right stitch for the right texture

Any design loses impact if all areas are worked in the same texture, that is, all rough or all smooth. For the most pleasing effect, it is important to separate areas of the design into smooth, medium and rough textures. (Tent, Gobelin, straight and satin stitches are all smooth. Cross, rice and star stitches are semi-rough. Double cross, oblong and tufted stitches are very rough.) Some stitches lend themselves to particular textures and shapes. For instance, diagonal bricking and Smyrna cross stitch have a good texture for walls and brickwork, herringbone fillings interpret water very well and Surrey stitch is a good stitch for the curves of flowers or for furry textures. Tent and Gobelin stitches clarify the line of a design and for any form of intricate, realistic shading, nothing beats tent stitch.

Strong texture often looks most effective when it is used sparingly. For example, you could work just the mane and tail of a horse in a rough textured stitch, or use different stitches for flower centres and leaves, or the underside of a fish.

Apple pincushion

This plump apple pincushion uses lustrous cushion stitch to interpret the shiny apple, rough reinforced cross stitch for the gnarled leaf, and precise tent stitch for the neat shape of the stalk and eye.

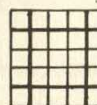


Stitch key

Tent stitch



Cushion stitch



Reinforced cross stitch



Long-legged cross stitch



Colour key

<i>Apple</i>	0306 lemon	L
	0297 yellow	Y
	0314 gold	G
	0334 orange	O
	019 red	R
	045 wine	W
<i>Leaf eye stalk</i>	0845 khaki	K
<i>Background</i>	0391 grey	

You will need

- ☐ Single weave canvas 10in by 10in, 14 threads to the inch. (Finished size about 4in square.)
- ☐ No.20 tapestry needle and a sharp needle for sewing up.
- ☐ Velvet or other backing material, 6in by 6in.
- ☐ One skein each of Anchor Tapisserie wools 0306, 0297, 0314, 0334, 019, 045, 0845; and two skeins of 0391.
- ☐ 16 inches of cord for trimming.
- ☐ For filling, bran from the corn merchant, or sawdust.

To work apple

Prevent the canvas from fraying by cutting strips of brown paper and tacking them over the edges. On the chart each square represents 1 canvas thread crossing which is to be covered by a single tent stitch.

Apple: work in cushion stitch in groups of four, over 3 threads.

Eye and stalk: work in tent stitch over 1 thread.

Leaf: work in reinforced cross stitch (ie, cross stitch worked twice over) over 2 threads. This ensures that there is a good coverage of the canvas.

Background: work in alternate rows of long-legged cross stitch worked over 2 threads, and tent stitch worked over 1 thread.

Stretching the canvas back into shape

When the design is completed stretch the canvas (see Canvas Work chapter 5) and trim off excess canvas allowing $\frac{1}{2}$ in turnings.

Finishing off

To back the cushion, cut a square of velvet to the size of the trimmed canvas. Tack the turnings to the wrong side to make a neat, accurate square. Tack canvas turnings to back of work, pin velvet to canvas, wrong sides together, and hem the velvet firmly into place, stitching into the outer row of canvas work stitches. Leave half of one side open for stuffing.

Bran is the stuffing which best allows pins to be pushed in easily. Pack it in very tightly—a teaspoon will help. Close the opening with pins and hem tightly when fully stuffed. Brush off any bran left lying on the pincushion. Neaten by sewing cord all round the edge, covering the seam.

Square pincushion

The square pincushion is worked in delightful, bright, rich colours in a simple geometric design using a variety of lovely stitches. Work it outwards from a centre block of 4 cushion stitches in rows as follows: 2 rows tent stitch, 1 row cross stitch, 1 row Smyrna cross stitch, 1 row satin stitch, 1 row oblong cross stitch with bars, 1 row long-legged cross stitch, 1 row Smyrna cross stitch, 1 row satin stitch, 1 row cross stitch. For the sides work 1 row oblong cross stitch with bars, 1 row long-legged cross stitch, 1 row Smyrna stitch, 1 row long-legged cross stitch, 1 row oblong cross stitch with bars. Work long-legged cross stitching for seams.

Party looks for mothers-to-be

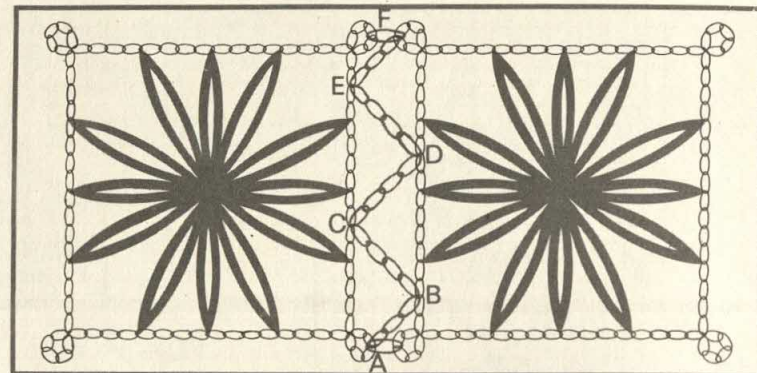


Working hundreds of daisies and sewing them together to make fabric is the simplest technique in daisy work. You can get more ambitious results by combining daisies with crochet. Here is a standard method for crocheting daisies together which you can use for the usual twelve-petalled daisy as long as you remember to treat each petal as a single loop, even if it has two or three layers. Join strips of daisies together this way to form contrasting borders or build them up into a pretty fabric.

Crocheting daisies together

Edging the daisy. Work 1ss in tip of first petal, (4ch, 1dc in to tip of next petal) twice, *9ch, 1ss in 4th chain to form picot. (4ch, 1dc into tip of next petal) 3 times. Repeat from * twice more, 9ch, 1ss in 4th ch to form picot, 4ch, 1dc into first ss at beginning of round. Break yarn and finish off by darning end in on wrong side. This will turn loose daisies into daisy squares, with a crocheted surround and picots at the 4 corners.

Joining daisies. Work zigzag chain between squares, working by turns into each side of the daisy surround. 1ss in picots of both daisies (A), 3ch, 1dc into surround of first daisy between first 2 petals (B), 3ch, 1dc into surround of second daisy between next 2 petals (C), 3ch, 1dc into first daisy surround again (D), 3ch, 1dc into second daisy surround



Joining daisy squares by working zig-zag chain stitch into surround

again (E), 3ch, 1ss into picots of both daisies (F).

Build a fabric by joining the loose daisy squares with a zig-zag chain.

Daisy-trim a gown

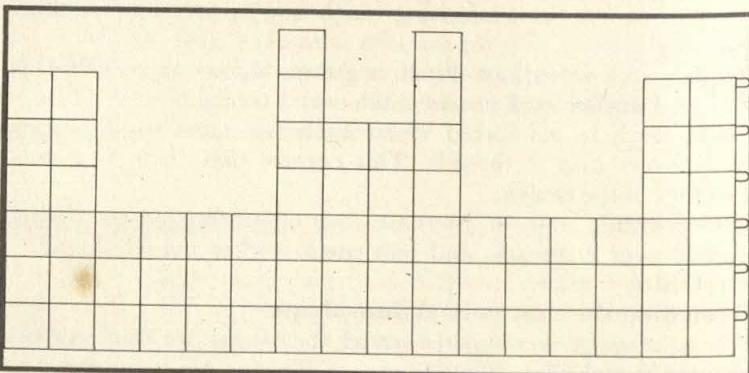
Crochet daisies into a delicate bodice, add a swirl of cool green voile, and more daisies to trim the hem for a really young and pretty evening dress. Scatter a few daisies in your hair to add to the effect, then dance all night and you'll still look cool and fresh in the morning! And, if you're a young mother-to-be, you will find it's the prettiest dress to be pregnant in!

You will need:

N.B. Dress for size 34 in. bust.

- ☐ 1 Wendy Multi-Needle
- ☐ 5oz Wendy Courtelle 4 ply crepe
- ☐ 3½yds Tootal Robia voile
- ☐ 4yds Tootal fine lawn
- ☐ 7 Trims buttons to cover—½in or ⅝in diameter
- ☐ Crochet hook No.2:00 (ISR)
- ☐ 1 hook and eye, size 3
- ☐ 1 reel Sylko

Diagram for building up daisy bodice. Each square represents one daisy



Instructions for making daisy bodice

Make 72 separate daisies (3 windings without lock stitch edging) for the bodice and about 30 for the hem trimming. Crochet surrounds for each daisy separately. Crochet daisy squares together for the bodice, starting from the bottom and working upwards, making 3 rows of 16 daisies. Then build up back and front as shown. Crochet together at the shoulder-seams, then work 7-loops where they are shown in the diagram.

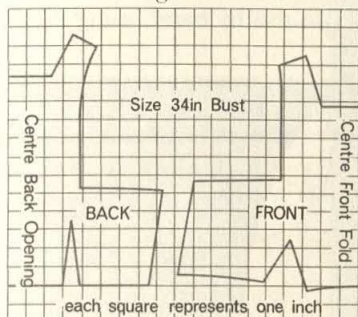
To make a loop, work 1 ss into crochet surround of daisy, 6ch, anchor with another ss in daisy surround.

Finally, crochet together remaining daisy squares for the hem trimming.

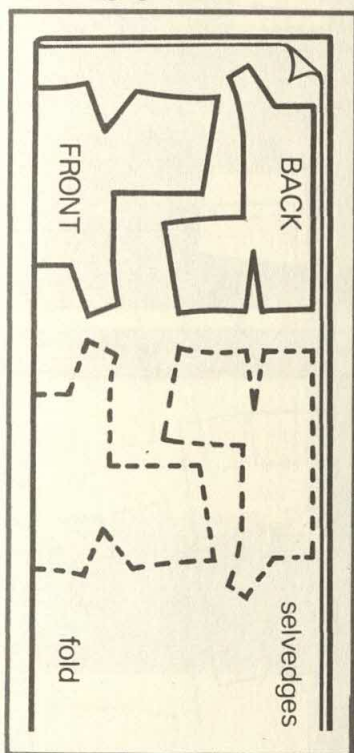
Making the evening dress

Copy the bodice pattern from the graph on to paper. Fold the cotton lawn lengthwise, selvages together and lay out the pattern as in the diagram with ½ inch seam allowance. As the

bodice is lined throughout, cut the pattern twice. Using the top layer, pin darts and seams, tack and fit. Transfer alterations to lining.



▲ Bodice graph



▲ Layout on 36 in. fabric

The bodice

Stitch darts and shoulder-seams leaving the side-seams open in both top and lining and press. Lay lining and top fabric together right sides facing, pin, tack and stitch along seam lines around neck, down Centre Back and around armholes finishing $1\frac{1}{2}$ in from each side-seam. Notch carefully into each corner and pull the bodice inside out by easing the back sections through the shoulder-straps. Pin side-seams together in each layer and stitch. Press seams open and finish stitching around armhole across side-seams. Tack along all seam edges and press them flat.

The skirt and lining

Cut off 9 in from the length of voile for facings and covered buttons. Cut remaining voile in half widthwise for Front and Back of skirt. Fold each length, selvages together and mark the fold-line for Centre Front, Centre Back. On the Centre Back fold mark 8 in from the top edge. This is for the length of the opening.

Cut a strip of voile 8 in long and 3 in wide and make a placket, finishing the lower end with a tiny bar across the point from the outside to strengthen it. Stitch Back and Front of skirt together along selvages. Trim and neaten seam if selvages are too tight.

Make the lining the same as the top skirt but this time make a simple faced opening to insert the zip. To stitch the lining to the skirt place the corresponding skirt and lining openings together, matching the side-seams and Centre Fronts. Pin and tack. Make two rows of gathering stitches along bodice-seam $\frac{1}{4}$ in apart.

Attaching skirt to bodice and finishing

Pin the skirt to the outside fabric of the bodice, right sides together, matching edges, seams and centre marks. Draw up the gathers, pin, tack and stitch. Press seam towards bodice. Fold the seam allowance on bodice lining to inside and hem to the bodice seam line. This gives a neat finish with no seams showing.

Stitch 3 press studs on the skirt opening and a hook and eye to the bodice seam at the top of the zip on the inside of the skirt. Lay the daisy bodice over the fabric bodice and pin from the corners allowing the crochet edge to slightly overlap. Draw in the ease along the shoulder edge of the armhole with coloured tacking cotton which can be removed easily afterwards. Slip-stitch around all edges. Ease the fullness over the darts leaving it flat at the side-seams. Stitch on buttons. Turn up the hem making the lining $\frac{1}{2}$ in shorter. Stitch the daisy border along bottom.

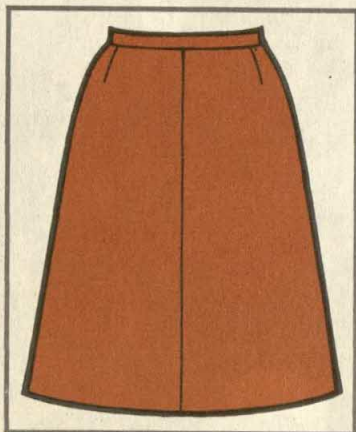


Dress - making 14



One pattern- many skirts

Knee-length, midi or long, gored or dirndl—which is right for you? Here you see how easy it is to experiment by manipulating the basic skirt pattern of Dressmaking chapter 4. It is transformed into a four-gore skirt, itself adaptable to a choice of lengths, and a dirndl. There is a pleated variation in the next chapter. Once you have mastered these styles you can try adapting the pattern even more yourself.



The four-gore skirt

The making up stages for this skirt are the same as for the simple flared skirt in Dressmaking chapters 4 to 7, except that you allow for, and stitch, a Centre Front and Centre Back seam.

Fabric requirements

For 54in width — your skirt length plus 8 inches for sizes 34½ to 42in hip.

For size 44in hip, allow ¼yd extra.

For 36in width — twice your skirt length plus 11 inches for all sizes (34½ to 44in hip).

For 27in width — twice your skirt length plus 15 inches for sizes 34½ to 42in hip.

For size 44in hip, twice your skirt length, plus 24 inches.

You will also need a 7in skirt zip and matching thread. Remember to buy hooks and eyes, seam binding and petersham or stiffening, if necessary, for the waist-band.

Layout and cutting notes

Using the flared skirt pattern from Dressmaking chapter 4, select the correct layout for your size and fabric width. Remember that the Centre Front and Centre Back seams should always be cut on the straight grain of the fabric.

Before you cut out the skirt cut the fold to the length of the pattern. This will help you to remember to leave an allowance for the Centre Front seam.

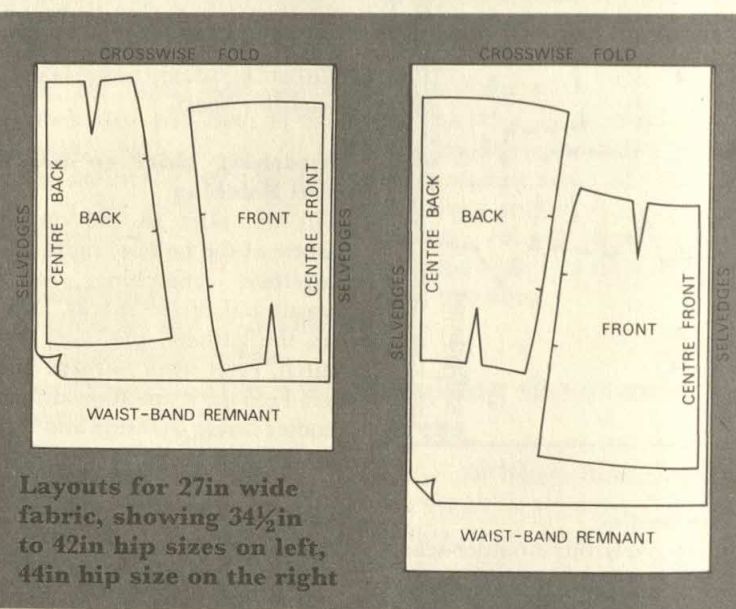
Making up

Mark around the pattern with tailor's tacks. Add ¾in seam and 2½in hem allowances all round. Then follow the tacking, fitting, sewing and finishing instructions for the simple flared skirt with the addition of a Centre Front and Centre Back seam.

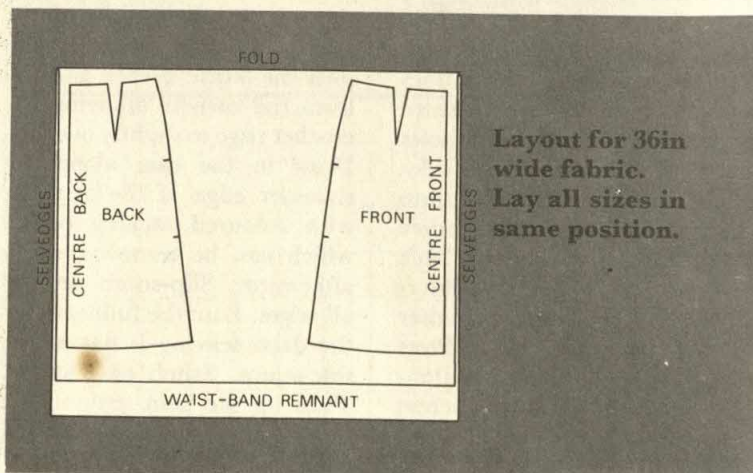
Top stitching

If you want to give the centre seams added importance top stitch them before you put on the waist-band and sew the hem up.

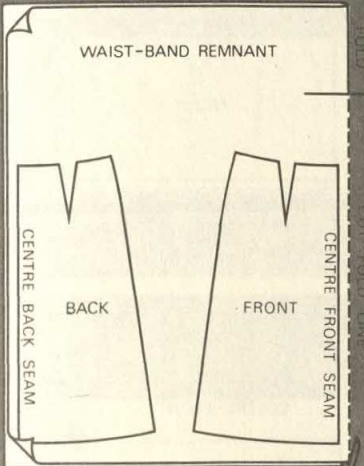
Using a slightly thicker machine twist to make the stitches stand out from the fabric, run a parallel row of stitching ⅜in from the seam, to each side of it. You can also do this by hand, using a ¼in running stitch.



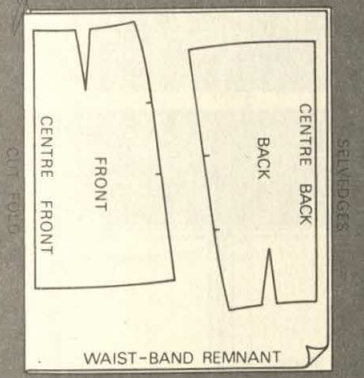
Layouts for 27in wide fabric, showing 34½in to 42in hip sizes on left, 44in hip size on the right



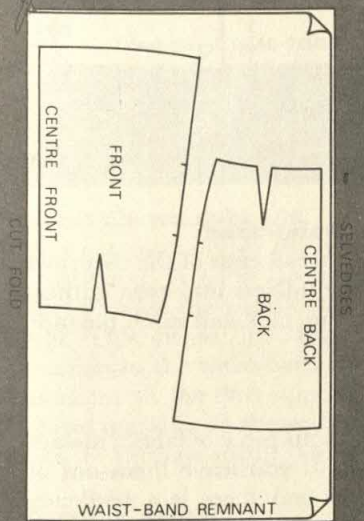
Layout for 36in wide fabric. Lay all sizes in same position.



▲ 54in fabric, 34½in to 36in hip



▲ 54in fabric, 38in to 42in hip



▲ 54in fabric, 44in hip

Three different looks from the single flared skirt pattern. Simply adapt the length and choose the one which suits you best ▶



The dirndl skirt

There isn't an easier skirt to make than the gathered dirndl. You can make it from a strip of fabric about $1\frac{1}{4}$ times your hip measurement or, if the fabric is fine enough, you can use more for greater fullness. But to take the guesswork out of making this skirt use the pattern for the basic flared skirt pattern in Dressmaking chapter 4 as a guide.

Fabric requirements

For 54in width — your skirt length plus 7 inches for all sizes ($34\frac{1}{2}$ to 44in hip).

For 36in width — twice your skirt length plus 11 inches for all sizes ($34\frac{1}{2}$ to 44in hip).

For 27in width — twice your skirt length plus 11 inches for size $34\frac{1}{2}$ in hip.

For sizes 36 and 38in hip, twice your skirt length plus 14 inches. NB This style is only flattering to sizes over 38in hip if the waist is small and neat. These sizes cannot be cut from 27in width without seams at the Centre Front and Centre Back.

You will also need a 7in zip, $\frac{1}{2}$ in wide straight seam binding and matching thread. Remember to buy hooks and eyes and petersham or stiffening, if necessary, for the waist-band.

How to prepare the pattern

Preparing the pattern is simple. To obtain the fullness for the gathers, just lay the basic pattern on a sheet of paper and square it off, as the diagram shows. Remove the basic pattern and mark the skirt sections, Back and Front.

Layout and cutting notes

After selecting the correct layout for your size and fabric width, place the squared off pattern pieces on the fold of the fabric as indicated, mark around them and mark the centre lines on the skirt. Cut out the fabric remembering to make $\frac{3}{4}$ in seam allowances and $2\frac{1}{2}$ in hem allowances.

Making up

Stitch the side-seams and insert the zip.

Make a row of stitches for gathering the waist either side of the waist-seam, $\frac{1}{4}$ in apart, on the right side of your skirt. It is important to stitch on the right side of the fabric because you must always pull up gathers from the wrong side. When machining the gathering stitches engage the longest stitch setting on the machine and slacken off the upper tension; this makes it easier to draw the threads of the lower stitches into gathers.

The waist-stay

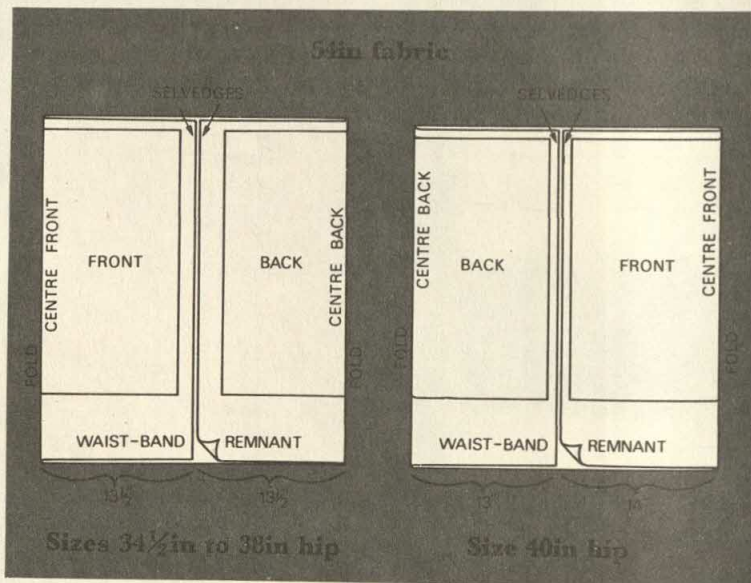
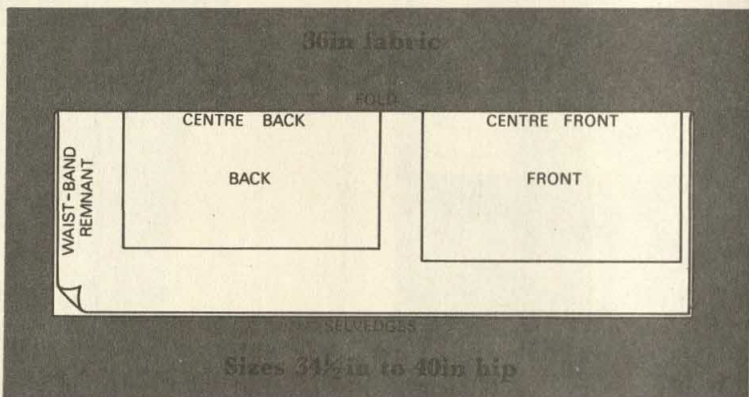
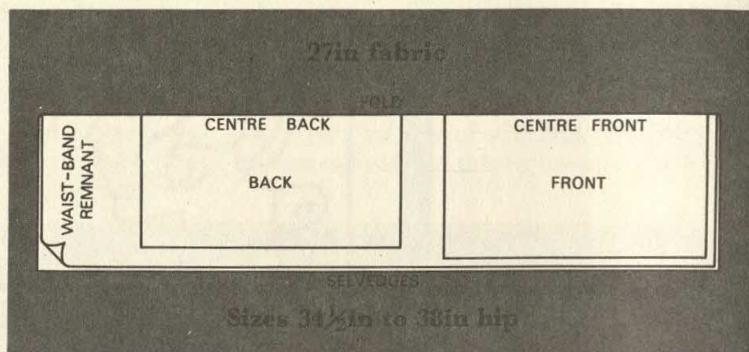
Before you gather the skirt waist, first prepare a stay tape, or a waist guide.

Cut a length of $\frac{1}{2}$ in seam binding the length of your waist plus 1in for tolerance.

Mark this strip by measuring against the original basic pattern as follows. Starting with the left end of the tape, measure off the Back section of the basic pattern from side-seam to centre (excluding the width of the darts). Mark this measurement on the tape with tacking cotton. This mark will be the Centre Back. From this mark, measure off the same amount again to find the position of the opposite side-seam.

Then, using the Front section of the basic pattern and starting from the opposite end of the tape, measure and mark from side-seam to the Centre Front and from the Centre Front to side-seam as before.

When you have finished marking the tape, pin it to the side-seam and centre marks on the skirt.



Preparing the waist-seam for the waist-band

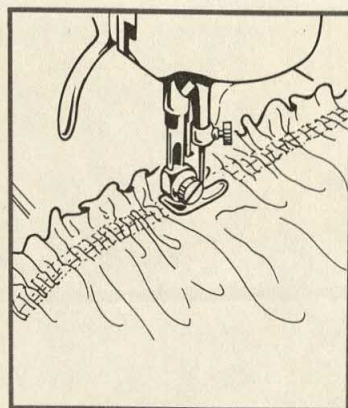
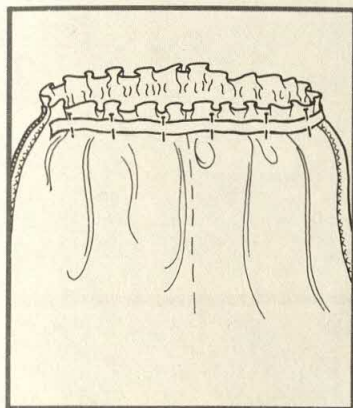
Pull up the gathers by picking up the thread ends of the two rows of machine stitches and gently ease the fullness into even gathers along the waist line between the pins. Pin, tack and stitch the tape to the skirt.

Notes on stitching gathers

When you are stitching gathers to a straight piece of fabric, always make sure the gathers are uppermost. If you leave them out of sight, under the straight fabric, you'll find there is a tendency for them to get caught up into the seam — they'll tilt and bunch, because you will not be able to hold them out of the way of the machine needle.

If, sometimes, you cannot avoid leaving gathers out of sight or under the work, make a row of tacking stitches either side of the seam line, to stop them from moving.

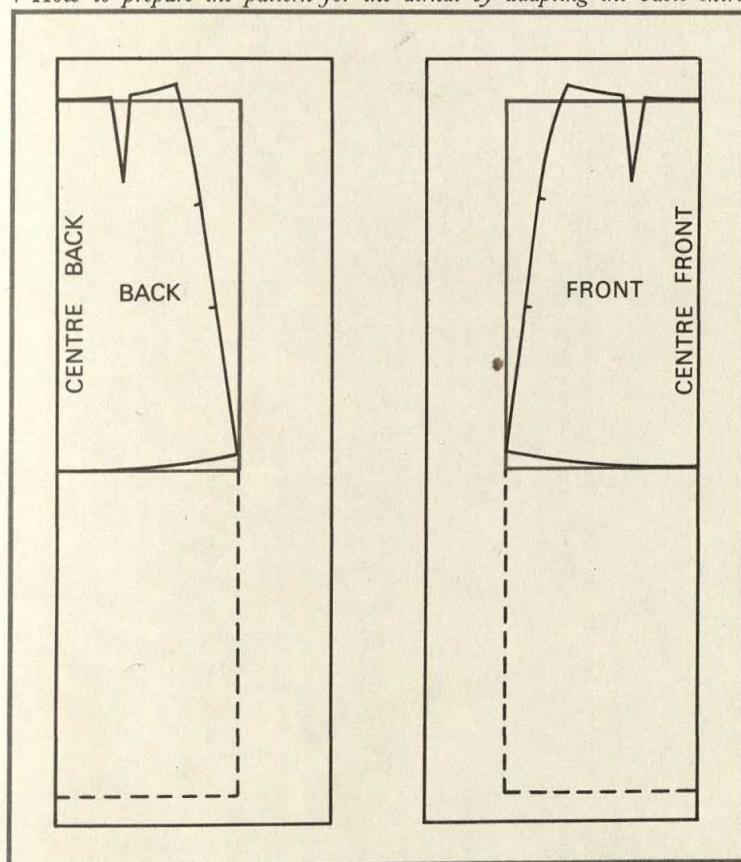
Now that you've prepared the waist-seam, you are ready to stitch on the waist-band.



▲ Waist-stay pinned into position

▲ Stitching waist-stay over gathers

▼ How to prepare the pattern for the dirndl by adapting the basic skirt



Versatile waist-bands

You can use any of the waist finishes (except for the invisible waist-band) given in Dressmaking chapters 7 and 8 for the dirndl skirt because the waist-bands are attached by using centre markings. This means that, regardless of the position of the seams in relation to the waist-band, provided you always make the centre marking on the skirt opposite the opening and match this to the centre marking on the waist-band, you can put the zip where you like, in the side-seam, the Centre Back, or Centre Front seam.

Evening dirndl

The dirndl is an ideal style to make up as a long evening skirt and preparing the pattern is, again, very simple. Measure the side length from waist to floor. When doing so, be sure to put on the shoes you will be wearing with the finished skirt, because a high heel can take up as much as 3 or 4 inches. Then, all you need to do is to add the extra length to the pattern by extending it from the hem, indicated by the dotted lines in the diagram.



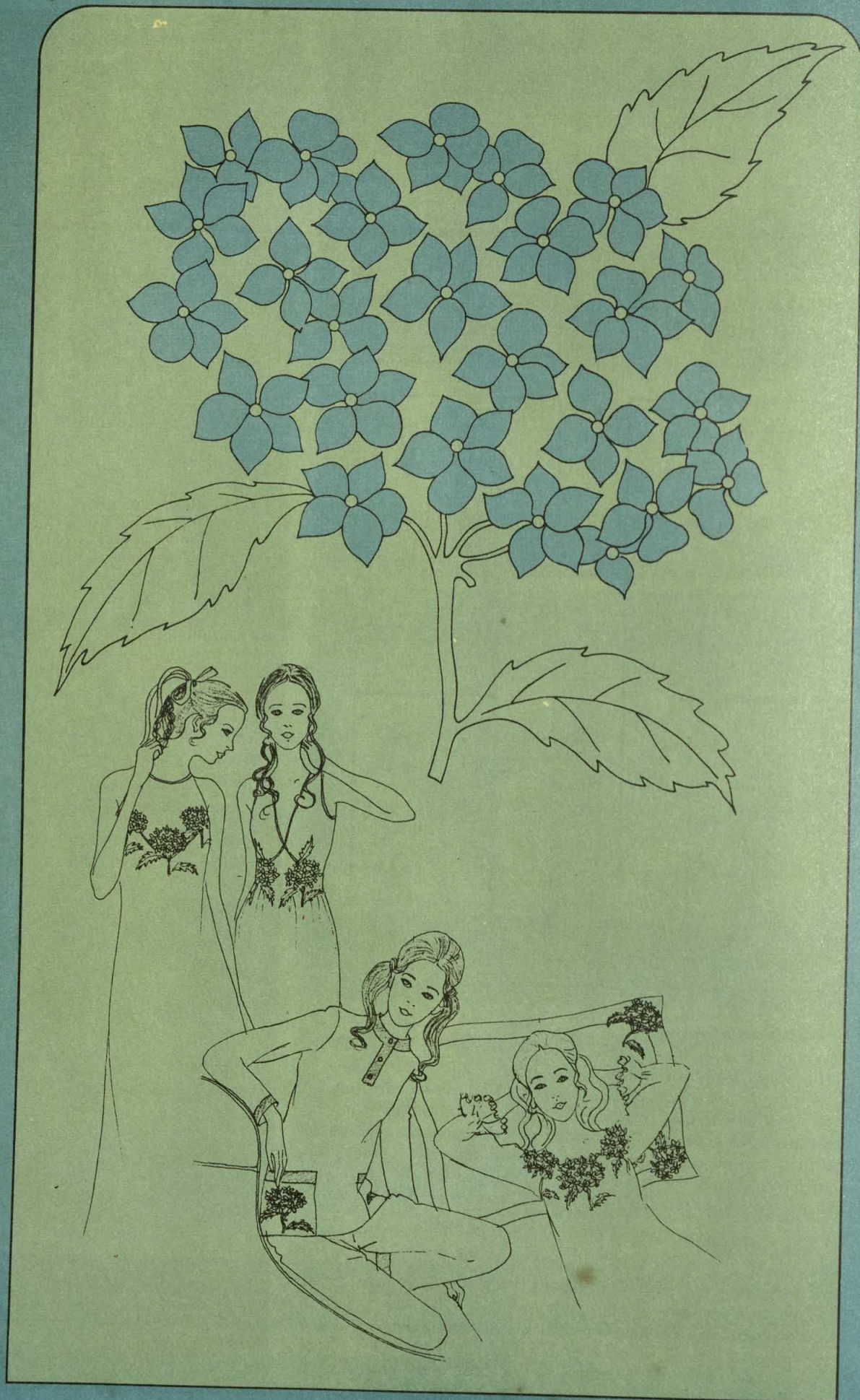
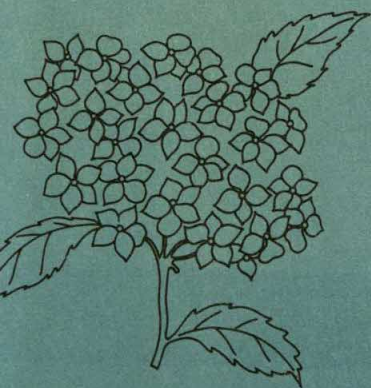
Fashion Flair

Sleeping prétty

Give a beautiful satin nightie a touch of luxury with a dreamy spray of hydrangeas. Add a few to accentuate a pretty yoke, neat waist or even a pyjama pocket—and you can always spare a spray to match for the corner of your sheets or pillow-cases. Trace the design straight from this page and transfer it on to the material.

If you are putting embroidery on a ready-made garment it is easiest if you select a smooth flat area to do this. But if you're making your own lingerie you can embroider the cut pieces before making up.

Work smooth satin stitch flowers in pure silk yarn, with rougher, textured leaves in stranded cotton. Or, for contrast, you may want to outline some of the flowers with line stitches using French knots for centres or perhaps applique the leaves. Yarn colours will depend on the background colour. Choose a pale hydrangea blue, or deep violet on white, apricot on pale pink or an inky blue on a pale blue nightie.





Pattern Library

Strawberries and toadstools

This charming ring of toadstools decorates a tablecloth, but a single group of them would brighten the bodice of a little girl's dress, a pocket or a tea cosy.

To make the circle of motifs shown here first buy or make a circular tablecloth. Fold it in half twice to find the centre, then anchor a thread with a pin to the centre, tie a piece of tailor's chalk to the other end and draw a circle as a guide for positioning the design. Divide the circumference of this circle into eight by folding the

cloth in half three times through the centre and mark the division with lines of tacking. Trace the toadstools from the illustration on this page and enlarge them to the size you want (see Embroidery chapter 15). Arrange the motifs round the drawn circle, then transfer them on to the cloth, repeating whichever groups you wish.

Suggested stitches for embroidering the toadstools and strawberries: long and short stitch. Leaves: satin stitch and long and short stitch. Stems: stem stitch. Spots on toadstool caps and berries: French knots or seeding.

Rose-embroidered baby boots

Bootees are fun to make, and why not embroider them too? The rosebud here could be embroidered on any of baby's clothes or round an older child's jersey neck or cuffs.

Size

To fit birth to 3 months.

Tension for this design

Yarn is used double throughout giving a tension of 4 sts and 4 rows to 1in over st st worked on No.8 needles.



Materials shown here

1oz Patons Baby wool 3-ply
One pair No.8 needles
No.3'00 (ISR) crochet hook
Embroidery wools or cotton

NB Every knitting leaflet uses different abbreviations. For example, 'K up 1', used here, is an alternative abbreviation for 'M1K', and the working method is the same. 'P up 1' is an alternative for 'M1P'.

Bootees

Using No.8 needles and double yarn cast on 33 sts for centre

of the sole of the bootee.

1st row K.

2nd row K1, K up 1, K15, K up 1, K1, K up 1, K15, K up 1, K1.

3rd row K.

4th row K1, K up 1, K17, K up 1, K1, K up 1, K17, K up 1, K1.

5th row K.

6th row K1, K up 1, K19, K up 1, K1, K up 1, K19, K up 1, K1.

7th-15th rows K.

Next row K20, K5 on which centre front working is begun. Turn.

1st row Sl 1, P5, turn.

2nd row Sl 1, K6, turn.

3rd row Sl 1, P7, turn.

4th row Sl 1, K8, turn.

5th row Sl 1, P9, turn.

6th row K28.

7th row P28, P2 tog, turn.

8th row K9, K2 tog, turn.

9th row P10, P2 tog, turn.

10th row K10, K2 tog, turn.

11th row P10, P2 tog, turn.

12th row K10, K2 tog, turn.

13th row P10, P2 tog, P to end of row.

14th row K22, K2 tog, K to end of row.

15th row P to end. 37 sts.

16th row K1, *yfwd, K2 tog, rep from * to end.

17th row P.

Work 7 rows K1, P1 rib.

Next row K1, *yfwd, sl 1, ybk, K1, rep from * to end.

Next row Sl 1, *ybk, K1, yfwd, sl 1, rep from * to end.

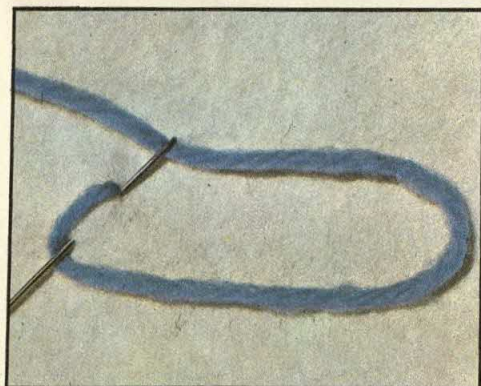
Next row K1, *yfwd, sl 1, ybk, K1, rep from * to end. Work invisible casting off—see Knitting Know-how, chapter 6.

To make up

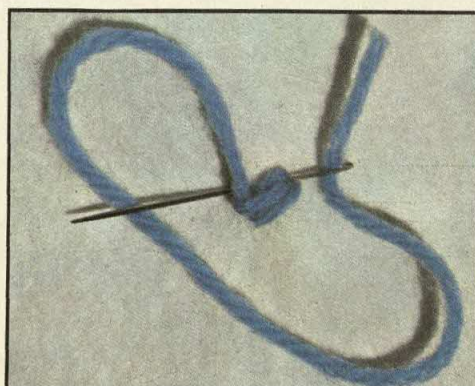
Join back and sole seam. Work a crochet chain about 14in long or use ribbon. Thread through eyelets, then attach crochet rosettes. Embroider rosebud motif on bootee as illustrated.

To work a crochet rosette

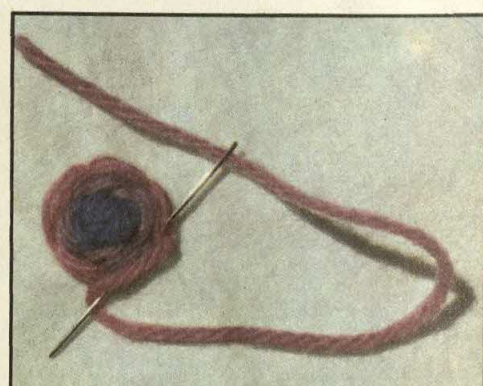
Work 7ch. Into 2nd ch from hook work 5tr, *5tr into next ch, rep from * to end. Fasten off. This will curl round to form a rosette. Secure ends through centre and sew one rosette to either end of chain.



1. First chain stitch of the centre of the rosebud



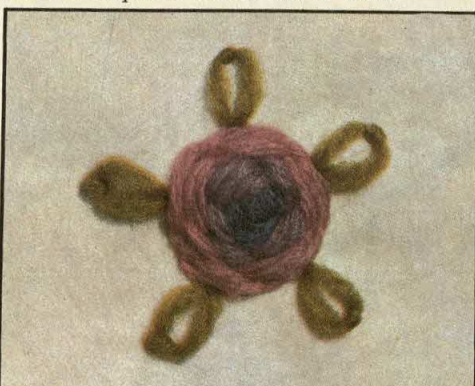
2. Completing the centre in close chain stitch



3. Working the outer rings, still in chain stitch



4. Working the leaves in lazy-daisy stitch



5. The completed rosebud and its leaves



6. The rosebud embroidered on the bootee

Make mine mobile

Two motifs with many uses: make them in miniature, using fine cotton and hook, for a choker or a mobile; in heavy yarn for a belt; in cotton for a cocktail mat.

Star flower motif

With centre colour work 8ch. Join into circle with ss into first ch.

1st round. Using same colour 3ch, work 3ltr into circle. Join with ss to 3rd of first 3ch. Break yarn and leave the end for darning in.

2nd round. Join contrast with



ss to top of last st, 2ch, work 1tr into each of next 3tr leaving last loop of each tr on hook (4 loops on hook), yrh, draw through all 4 loops to form cluster, 4ch, * work 1tr into each of next 4tr leaving last loop of each tr on hook (5 loops on hook), yrh, draw through all loops to form cluster, 4ch, rep from * 6 times. Join with ss to top of first cluster.

3rd round. Work 1dc, 1ltr, 1tr, 1dtr all into first 4ch space, 5ch, * work 1ss, 1dc, 1ltr, 1tr, 1dtr, all into next 4ch space, 5ch, rep from * 6 times.

▼ Star flower motif



Join with ss to first st.

4th round. Work 1dc into dc of preceding round, 1ltr into next htr, 1tr into next tr, 1dtr into next dtr, 7ch, * 1ss into next ss, 1dc into next dc, 1ltr into next htr, 1tr into tr, 1dtr into dtr, 7ch, rep from * 6 times. Join with ss to first st. Break yarn, darn in all ends.

Lace star motif

Work 6ch. Join into a circle with ss into first ch.

1st round. 5ch, * 1tr into circle, 2ch, rep from * 6 times. Join with ss to 4th of first 5ch.

2nd round. 3ch, work 3tr into first space omitting last step of each tr so that 4 loops rem on hook after working 3rd tr, yrh and draw through all loops, 5ch, * work tr into next space leaving last loop of each tr unworked on hook (5 loops when 4th tr is worked), yrh and draw through all loops, 5ch, rep from * 6 times. Join with ss to 3rd of first 3ch.

3rd round. * 3ch, work 1tr, 5ch, 1 tr all into 3rd of first 5ch of preceding round, 3ch,

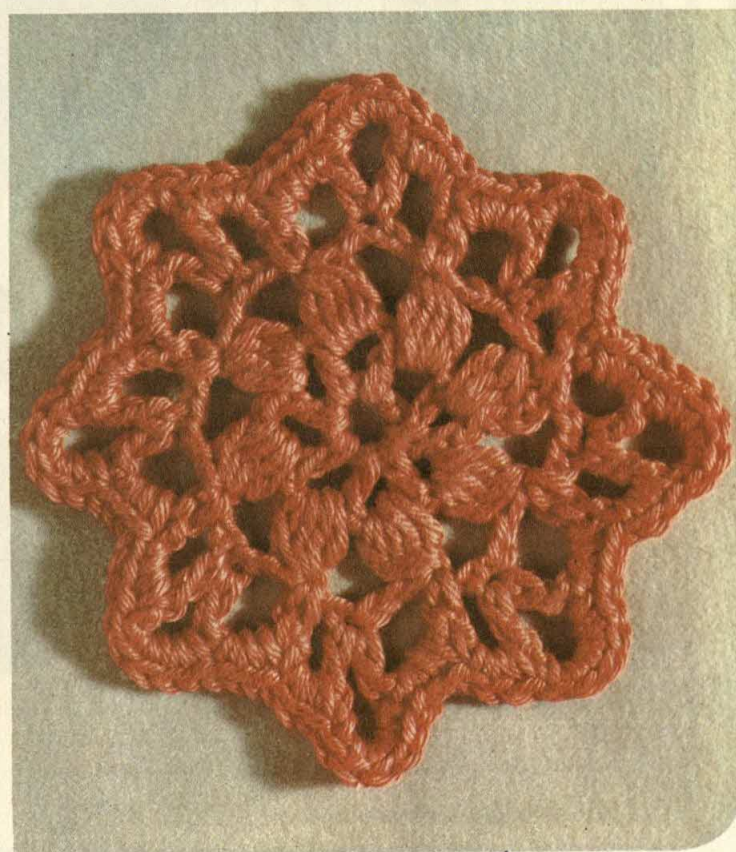
1dc into top of next cluster of preceding round, rep from * 7 times. Join with ss to first ch.

4th round. 1ch, 2dc into first 3ch space, 5dc into next 5ch space, 3dc into next 3ch space, * 3dc into next 3ch space, 5dc into next 5ch space, 3dc into next 3ch space, rep from * 6 times. Join with ss to first ch. Break yarn and darn ends invisibly into work.

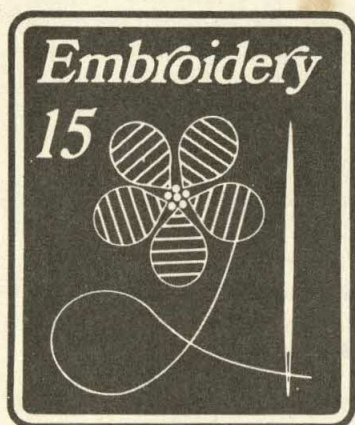
Make a mobile with the starry motifs shown here (spray with lacquer to stiffen them). If you hang them near a very gentle heat, like a candle flame, they will always be on the move. ▼



▼ Lace star motif



Enlarging and reducing designs



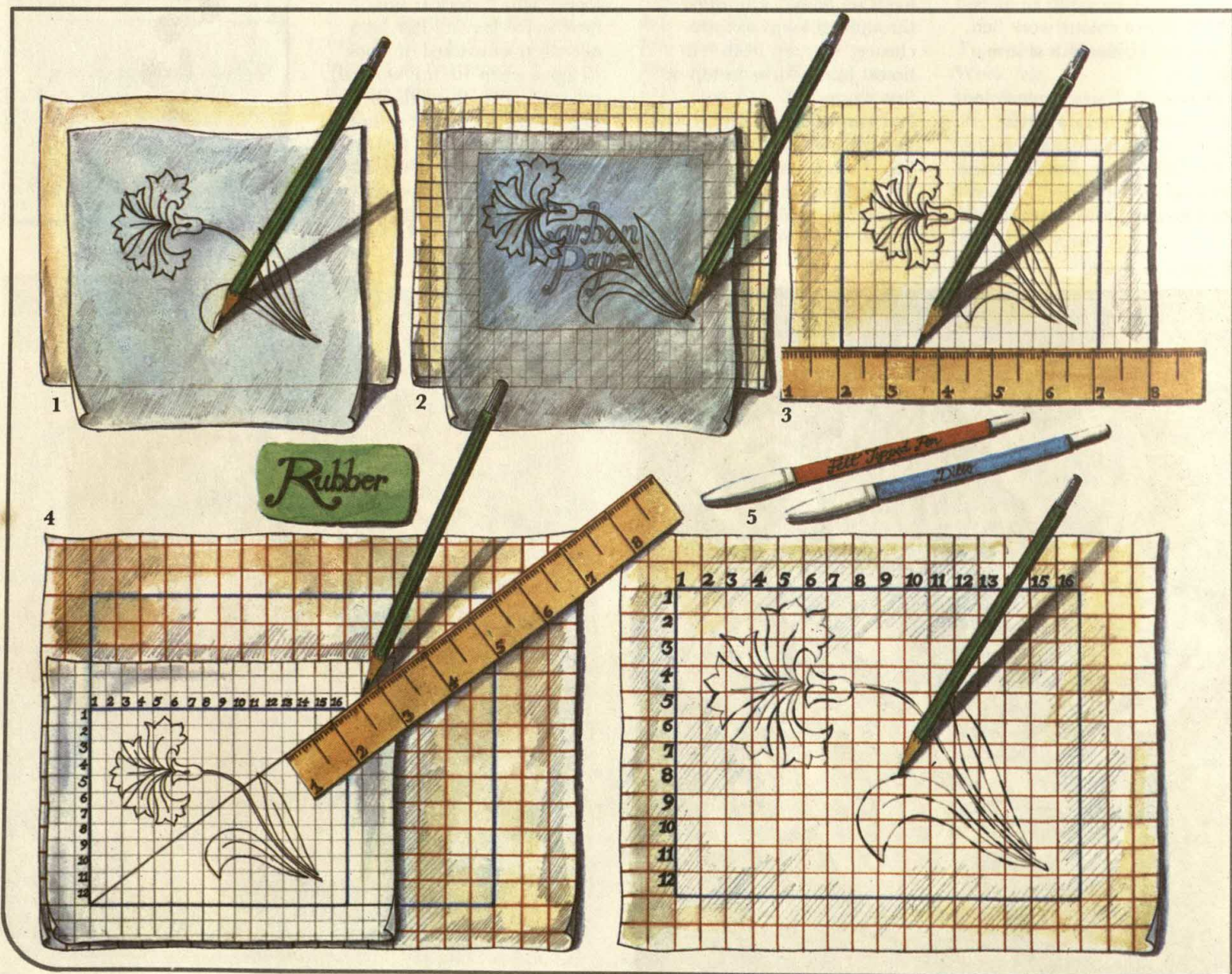
Whether you create your own embroidery designs or adapt those you find in books or magazines, it is useful to know how to alter the size. With the method of enlarging or reducing explained in this chapter, you will no longer have to worry if the initial design is miniature or giant—you will be able to alter it to exactly the size you want. You will be surprised at how easy enlarging and reducing are.

What you will need:

- ☐ Tracing paper
- ☐ Graph or squared paper
- ☐ Rubber and ruler
- ☐ Felt tipped pen
- ☐ Soft pencil
- ☐ Carbon paper (optional)

Method

1. First trace the outline of the design on to tracing paper.
2. Carefully transfer tracing to graph or small squared paper.
3. Draw a rectangle round the tracing.
4. Draw a diagonal through the rectangle. Extend two adjacent sides of the rectangle to the final size you want, then draw lines at right angles from the ends of the extended sides to meet at the diagonal. If it confuses you to have the rectangles inside one another, draw the larger to one side of the smaller one.
5. Count the total number of squares in the small rectangle and divide the largest rectangle into the same number of squares to form a grid. Draw this in pen as you may want to rub out and re-draw some of the lines of the design to improve its shape. Now in pencil carefully copy this design on to the larger grid. It will help if you make tiny marks on each square where the lines of the design cross it, then you can join up these marks. To reduce a design use the same method in reverse.



Hot water bottle cover

This pretty hot water bottle cover has an elegant carnation appliqué motif in subtle tones of blue and green. Make it in any colour you wish either using tones of the same colour or bright contrasting colours. Of course you need not use the design for appliqué; the motif can be worked in long and short stitch, satin stitch or just as an outline using simple chain stitch or one of the chain stitch variations.

Materials you will need:

- | | |
|--|--|
| ☐ ½ yd 36in wide material | ☐ Stranded cotton in blue and green |
| ☐ ½ yd 36in wide fleecy lining | ☐ green |
| ☐ Scraps of material in blue and green (all washable) | ☐ ¾ yd nylon velvet ribbon |
| | ☐ Sewing cotton |

Instructions for making the cover

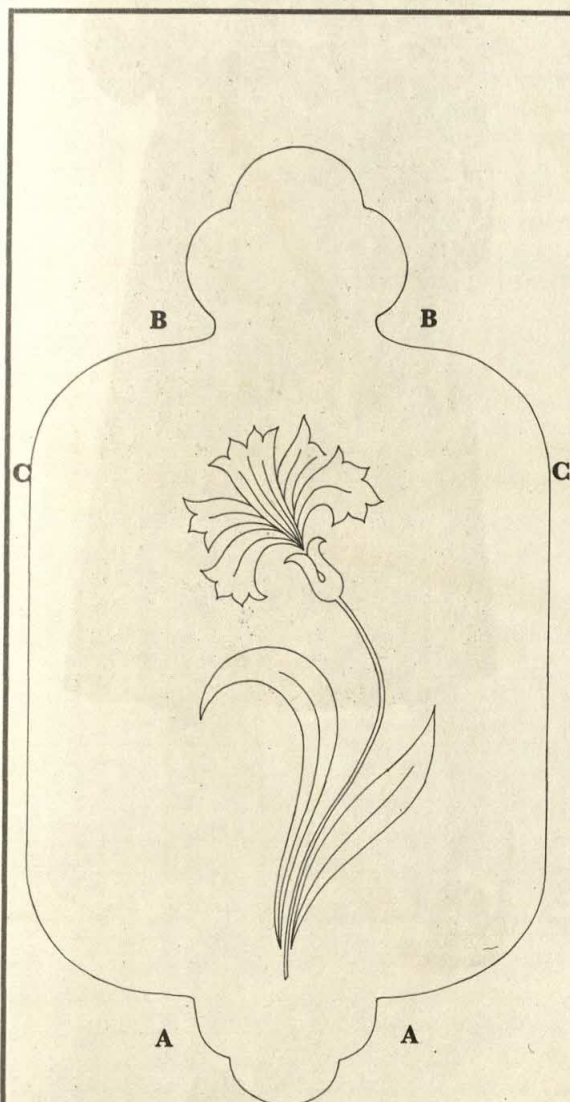
Enlarge both the pattern for the cover and the motif to the required size. Cut two pattern pieces for the outside of the cover and two pieces for the lining, allowing ½ in turnings on all edges. Mark the stitching line all round each section with a line of tacking. Transfer the design, following the instructions given in Embroidery

chapter 4, on to either one or both sides of the cover.

Transfer the flower and leaf shapes on to the contrasting materials and cut them out. Position the shapes on the cover and tack them in place. Stitch down the shapes either with a line of zigzag machining, or by hand with buttonhole stitch using 3 strands of embroidery cotton. Embroider the details on the flower and leaf sections in stem stitch with 2 strands of embroidery cotton, and the stem in satin stitch. When the appliqué and embroidery are complete, press the cover pieces.

Line cover pieces separately. Place linings to covers right sides facing, tack and stitch round edges C-C over top and A-A round base, taking care to follow curves to maintain a good shape. Trim away turnings to ¼ in, clip into corners at points A and B and cut notches on the curves. (Always cut notches away from the seam line to avoid cutting into the seam.) Turn covers through to the outside and, with the right sides facing you, tack the machined edges, easing the curves into shape.

Then place right sides of covers together, stitch from A-C on both sides. Press seams open. Turn back seam allowance on lining to stitching line and slip-stitch in place. Turn lined cover right sides out, and press edges, remove tacking. Securely stitch ribbon to the centre back of the cover and trim the ends to tie in a bow.



◀ Enlarge outline pattern and carnation to make ▲ this luxurious hot water bottle cover

Knife-pleated skirt

A knife-pleated skirt—another variation of the basic pattern—flatters any figure.

Suitable fabrics

The fabric you use for a pleated skirt should be crease resistant but it should also be capable of taking a sharp crease under pressure and steam. Worsted woollens are particularly suitable; so are some acrylic fibres such as Courtelle; polyester fibres such as Terylene, Dacron and Trevira; linens, firmly woven tweeds and a number of mixture cloths, mostly obtainable in the narrower widths. Before buying any fabric, it's a good idea to ask if it will pleat well.

Fabric requirements

For 54in width—twice the skirt length plus 11 inches for all sizes (34½ to 44in hip).

For 36 and 27in widths—four times the skirt length plus 21 inches for all sizes (34½ to 44in hip).

You will also need a 7in zip and matching thread. Remember to buy hooks and eyes, seam binding and petersham or other stiffening if you need them for the waist-band.

Adapting the basic pattern

To begin, make a copy of the flared skirt pattern in Dressmaking chapter 4 to use as the basic pattern but do not cut out the darts—just mark them in pencil.

Using the yardstick, extend the balance marks on the Front and Back right across the pattern pieces, as illustrated.

The extended balance marks become meet marks for the



pleats to ensure that they will lie flat and hang well when stitched and pressed.

To obtain the cutting line on the pattern, measure the distance from the Centre Front and Centre Back lines to the lowest point of the dart. Measure and mark off this distance all the way down to the hem, making a series of pencil marks parallel to the Centre Back and Centre Front.

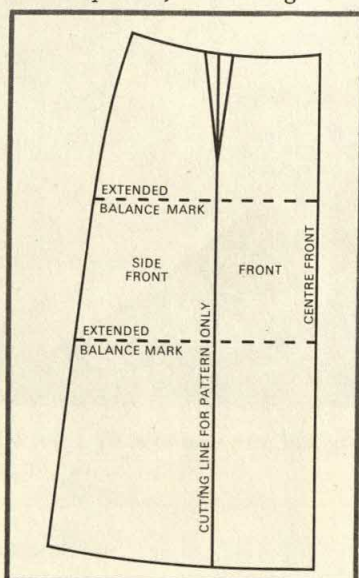
Connect these marks with a yardstick, taking the line through the centre of the darts right up to the waist line, and down to the hem.

Now mark the pattern sections on either side of the new cutting lines, as Front, Side Front, Back, Side Back. This will help you to avoid putting the wrong pieces together when you lay out the pattern.

Cut the pattern pieces on the cutting lines.

Knife-pleated skirt in Trevira ►

▼ *Front pattern, with cutting line*



Layout on 54in width

Leave the fabric folded and lay it flat on the cutting table, allowing enough area to work on one complete section of the skirt at a time. Starting with the Front section of the pattern, measure $2\frac{1}{2}$ in from the fold and pin a line parallel to the length of the pattern pieces.

Lay the Centre Front line of the pattern to the pin line and pin the pattern down on to the fabric.

Then, measure 5in from the cutting line of the Front section and similarly mark the distance to the length of the pattern piece with a pin line.

Lay the cutting line of the Side Front section of the pattern to this pin line, securing the section with one or two pins so it cannot move. Using the yardstick, lay it to the line of extended balance marks and make sure they go straight across both Front and Side Front pattern pieces.

Now lay out the back skirt sections in the same way.

Make whatever adjustments are necessary to ensure that the pattern sections line up correctly, and then pin them down securely on to the fabric.

Layout on 27in or 36in widths

Open up the fabric to the full width and length on the cutting table. Fold in half so that the raw edges meet as shown in the layout diagram.

A point to watch—if you have bought a fabric with a nap, or a one way design (this means the surface interest on the fabric goes in one direction, up or down), you must cut the length in half across the width, turn one layer and lay it in such a way that the surface interest runs in the same direction.

Before cutting make sure the right sides of the cloth are facing each other because many a fine length has been spoilt by laying it up carelessly. Otherwise you will find after cutting that you have two right sides or two left sides and cannot match them up to make a whole garment.

When you lay on the Front and Back pattern sections you must allow an extra $\frac{3}{4}$ in for a seam on the fabric before you measure out the centre line pleats. This is because the Centre Front and Centre Back are now on a selvedge and not a fold as in the 54in width. Having done this, you can proceed in exactly the same way as described for the 54in layout.

To prepare for cutting

Now it is time to cut out the darts on the pencil lines. Make sure that you curve them into the cutting line at the ends—don't let them finish on a sharp corner as this will make the pleat seam poke out at the end of the dart.

Tailor's tack around all the pattern pieces, not forgetting the balance marks on the pleat lines as well as the side-seams.

Mark out $\frac{3}{4}$ inch seam allowance along the side-seams and mark out a $2\frac{1}{2}$ inch hem.

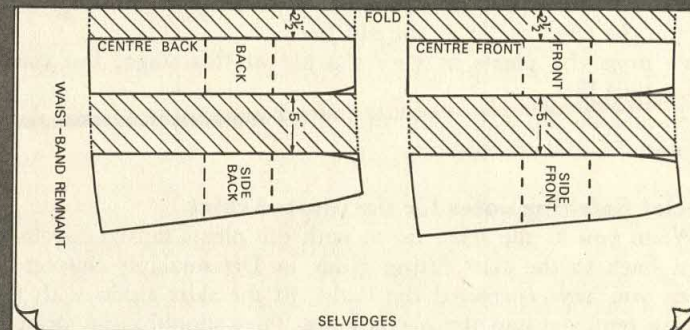
When marking and cutting the seam allowance at the waist edge, more than the usual $\frac{3}{4}$ inch is needed. So do not follow the curve of the waist line, but allow the normal seam allowance at the side-seam and waist line point and then cut straight across to the centre on both back and front. This gives you an extra $\frac{3}{4}$ inch seam allowance at the deepest point of the curve.

You will see when you have pleated the skirt that because of the curves of the side darts and waist line extra seam allowance is needed to catch the right pleat at the front and left pleat at the back into the waist-band.

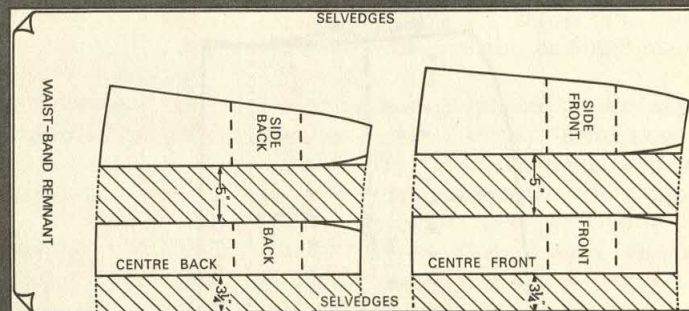
Mark the normal waist line of the pattern on the fabric and leave the trimming of any excess seam allowance till after the skirt sections have been pleated.

After you have removed the pattern pieces, connect the balance marks with long lines of tacking stitches.

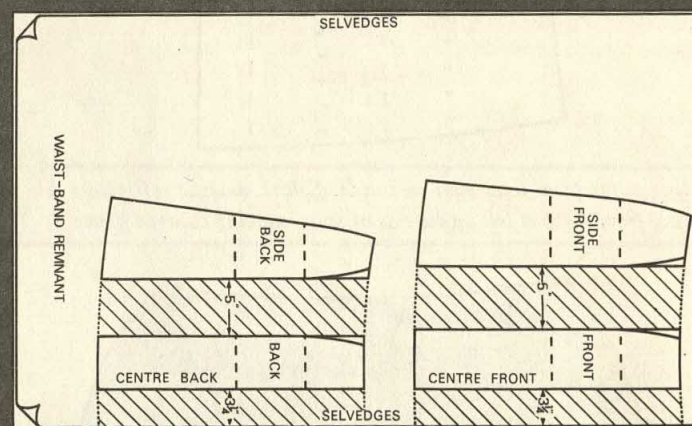
Layout on 54in width



Layout on 27in width



Layout on 36in width



Pleating the skirt with soft pleats

Before you separate the layers of the skirt sections, you must first decide which way you are going to pleat the skirt.

One way is to lay the pleat lines together, tack them all the way down and then stitch them like a seam as far as the hip line, about 7in from the waist, and press the pleat to one side from the inside of the skirt. This sort of pleating will give the skirt a soft look. If you are going to do it this way, you'll have to mark a fold line between the pleat lines of the Centre Front and Side Front sections as shown in the illustration.

Pleating the skirt with tailored pleats

If you prefer a crisp, tailored look, lay the pleats from right to left on the outside of the skirt, matching the balance marks and tacking them down securely along the edge.

Press them very lightly into position and top stitch about $\frac{1}{16}$ inch in from the edge, as far as the hip line.

Don't press the pleats in very sharply at this stage, but make up the skirt first.

When making the waist-band any of the methods in Dressmaking chapters 7 and 8 are suitable.

Special finishing notes for the pleated skirt

1. When you fit the skirt, do so with the pleats tacked together. Turn back to the skirt fitting guide in Dressmaking chapter 6. When you have corrected the faults, fit the skirt again with the tacking removed and the pleats loose. They should hang straight and closed—not jutting forward or pulling open. If you see the pleats spreading, fan-like, towards the side-seams, you will need to

lift the skirt and pleats into the waist, until the pleats hang straight. If you see one pleat hanging badly, then this will need to be pulled up from the inside.

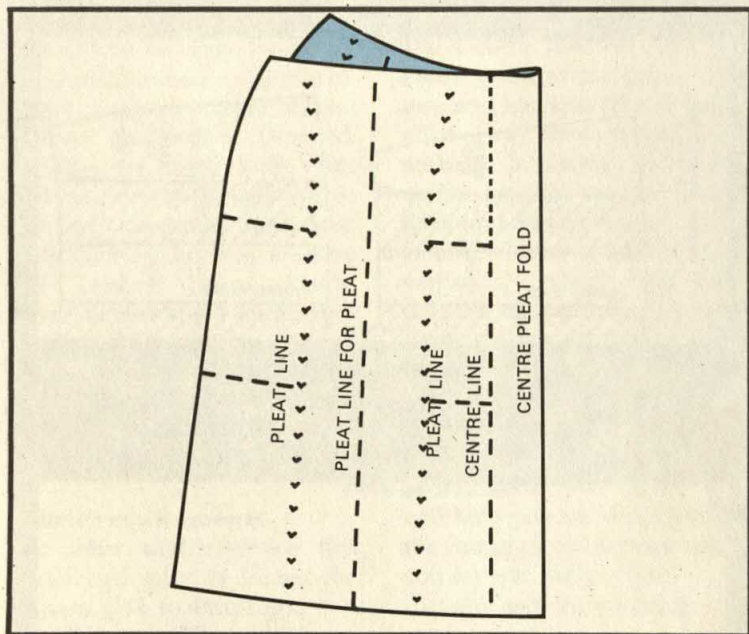
2. Before you stitch on the waist-band, make sure the pleats are caught flat and firmly into the seam, then trim seam allowance.

3. If you've cut the skirt with a Centre Front seam, refer to the side-seam in the child's pleated skirt in Dressmaking chapter 13 for the hem finish. But the easiest way to finish off the hem is to leave about two widths of the hem unstitched at the bottom of the seam in the pleat, make up the hem, and then stitch through all layers to the bottom edge of the hem as shown.

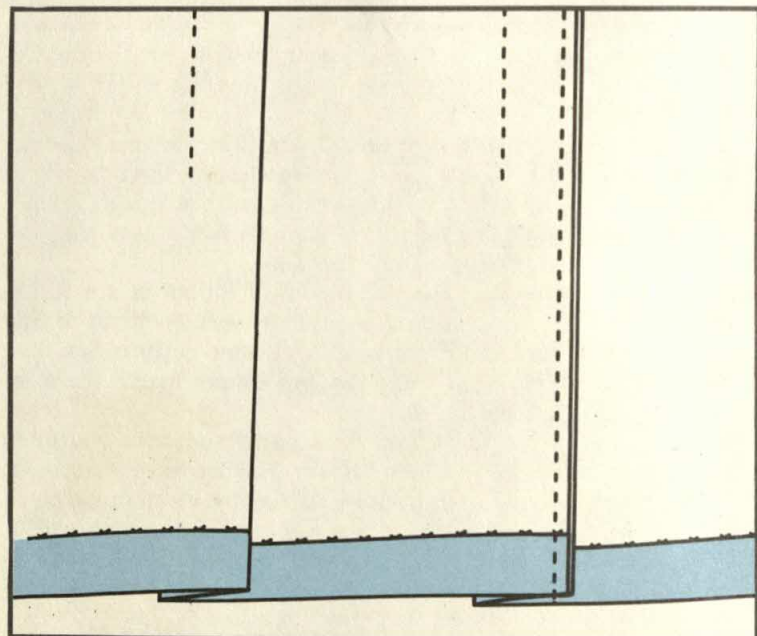
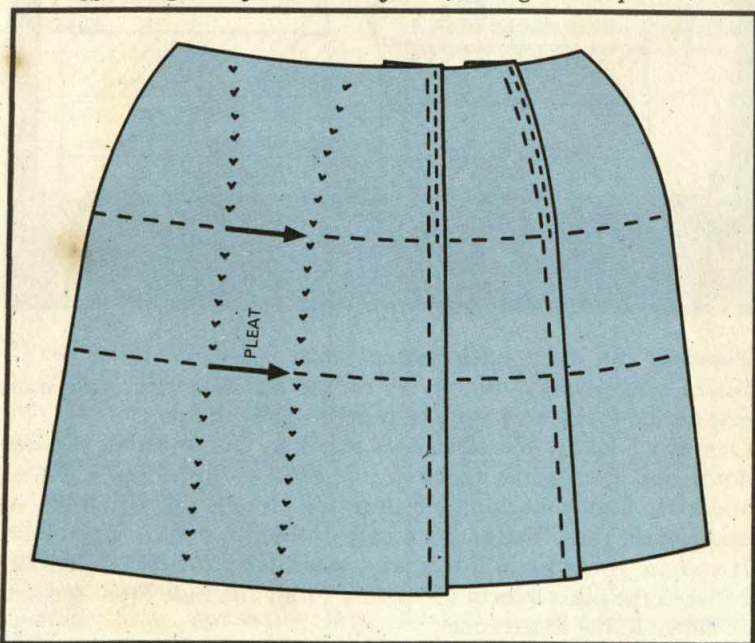
4. When turning up the hem, work hem at inner crease of the pleat about $\frac{1}{4}$ in shorter, as illustrated, to stop pleats showing.

5. Before you press in the pleats finally, make sure that you have removed all tacking threads and tailor's tacks.

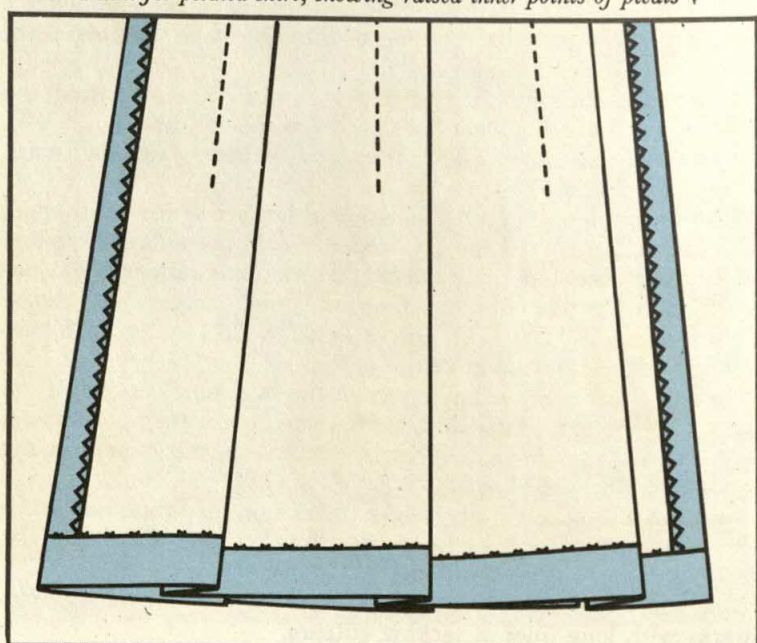
6. Sometimes pressing the thickness of pleats might make impressions on the fabric, which show on the right side. To remove these, carefully press under the pleats, on the wrong side.



Pleating so the pleat lines meet on inside of skirt, making soft pleats ▲
Pleating from right to left on outside of skirt, making tailored pleats ▼



Hem finish for the seamed centre pleat ▲
Finished hem for pleated skirt, showing raised inner points of pleats ▼





Fabrics made easy

All about fabrics and fibres

Did you know that there are now pure wool tweeds and suedes that you can pop safely into a washing machine? Or that men's jackets can be baked like hot potatoes in the oven to set their shape for ever? Or that tweeds can now be knitted and that socks are being made with a permanently anti-smelly finish? It would be difficult to imagine what dress departments, fabric shops, not to mention laundry bills, would be like without the enormous advances made over the last twenty years in the textile industry by the fibre manufacturers, spinners, weavers and knitters, who are spending millions of pounds on developing even more fibres and fabrics.

This is splendid, but if the experts themselves can hardly keep up with all the new developments, how can the housewife find her way through the jungle of blends, weaves and finishes? If you feel confused too—don't worry. In the next four pages, Golden Hands sets out the most up-to-date information, clearly and simply, explains the weirdly-named man-made fibres, sorts out which fibres and blends are suitable for what, and examines the latest process and finishes so that when you go shopping you know what to ask for.

It's worth making the effort to find out what a fabric is made of and how it is put together. You may also be missing out on some of the truly marvellous discoveries which are daily making fabrics more exciting, easier to look after—and sometimes cheaper.

To begin with, there are two basic points to get straight. First, it's important to know whether a fibre is man-made or natural, or a blend of both. In a world which is more and more labour-saving minded and price-conscious, man-mades do have some definite advantages. They are easy to care for and their production quality and cost can be closely controlled. But there are no man-made fibres which combine the best of the innate qualities of natural fibres. For example, many man-mades are non-absorbent which makes them inclined to be sticky and sweaty to wear, and they lack the thermal qualities which make the naturals warm in winter and cool in summer. Man-made fabrics also tend to create static electricity which attracts dirt.

In many cases the answer lies with blends which combine the best qualities of both natural and man-made fibres. (The increasingly popular cotton/polyester blends for shirts give the tough crease-resistance contributed by polyester combined with the cool comfort of cotton.)

The second point to get clear is what we all mean by names. If you think of satin, you probably imagine a fabric with a smooth, shiny surface. In fact the word satin not only describes the appear-

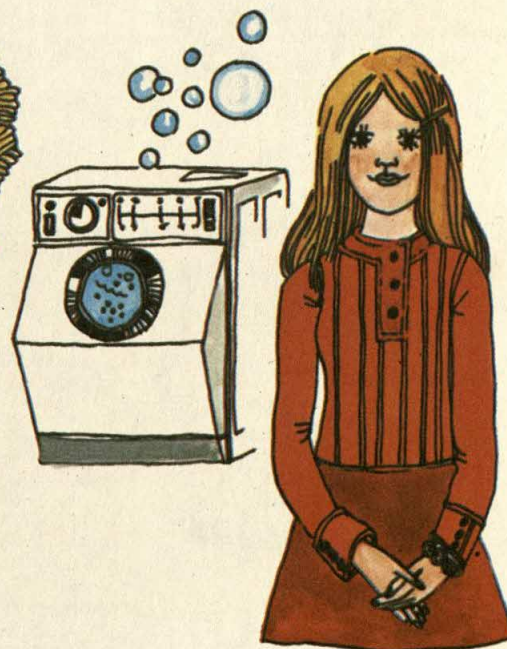
ance, but is also the name of the basic weave which produces this finish. It could be all silk, all nylon, all acetate, or a blend. So the names in the Fabric Guide that appears in Part 21 indicate the appearance of the weave-or knit, but the fabrics can usually be made up in any fibre, or combination of fibres—though there are a few exceptions to this such as calico which is always cotton.

This question of weave and knit is becoming increasingly complicated. Most fabrics traditionally were woven, with a warp and weft thread. Now knitted fabrics, that is, jersey, are booming and this is a faster and sometimes less expensive method of production than weaving. Knitting machinery is getting so sophisticated that several different types of fabrics which used to be thought of exclusively as weaves—like twills, crepes and tweed-textures—can now also be found made in jersey fabrics.

However, most people still think of appearance in terms of cotton, linen, wool and silk. In the Guide, weaves and knits have been grouped together in categories most commonly associated with these natural fibres. One always thinks of tweeds as wool, but you would be surprised how many are made from acrylics or acrylic/wool blends these days.

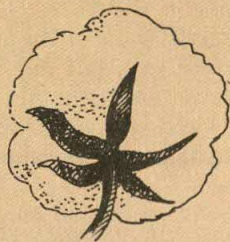
So when you go shopping, first know what kind of woven or knit appearance you want, and what qualities you expect of it—then ask your shop assistant to give you full details of the fibre mixture, and the finishes.

In the next Take Care chapter of Golden Hands there is an 8 page illustrated fabric guide.



Natural fibres

Cotton



qualities

Cotton comes from the ripe, fluffy seed-pod of the cotton plant.

Cotton is a cool, strong fibre, easy to wash, absorbent and therefore extremely pleasant to wear. Great advances have recently been made with easy-care finishes.

ways to wash

All cottons will be washable under Codes 1, 2 or 4, depending on their finish and colour fastness.

Linen



Linen is spun from the fibrous stalks of the flax plant.

Linen fabric is very tough, absorbent and cool to wear. Its strength actually increases in washing—thus its age-old use for sheets and household linen. Pure linen does crease, but new blends with man-made fibres and the development of crease-resistant finishes are making linen much more of an all-purpose fibre.

If washing is advised Codes 1, 2 or 5 will apply. It is important to pay special attention to the instructions because the treatment or finish given to linen fabrics may vary considerably.

Wool and animal fibres

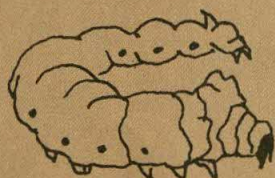


Wool fibre comes from fleece of the sheep. Other animal fibres include the luxurious, and expensive, alpaca (alpaca goat or S. American llama); cashmere (very soft goat), vicuna (vicuna llama from S. America), mohair (crisp shiny fibre from the angora goat, used for men's light-weight suitings), and angora (angora rabbit).

Wool has inherent warmth and resilience. The most versatile of fibres, it can be spun and woven into both the lightest crepes or heaviest coatings and is cool in summer, warm in winter.

Dry cleaning is recommended unless the article is stated as washable.

Silk



Silk comes from the filament spun by the silk-worm for its cocoon.

The most luxurious of fibres, silk has a lustrous, live quality and takes colour to a deeper intensity than any other fibre.

Silk should be dry-cleaned unless stated as washable, when Code 7 is advised (warm water, do not rub, spin-dry, do not wring).

What are man-made fibres?

Fibre family name	qualities	ways to wash
And Trade Names		
Acetate Dicel, Lansil, Lancola, Lo-Flam Dicel	<i>Acetate is derived from cellulose, the raw materials of which are cotton linters or wood pulp. Regarded as the most silk-like of the man-made fibres in wide use. Acetate drapes well, and is woven into satins, taffetas, brocades and surahs. It is extensively used for silk-like jersey, and linings.</i>	100% acetate fabrics can be washed easily, in warm (not hot) water at Code 6. They should be washed frequently to avoid over-soiling, then ironed with a warm iron while still damp.
Acrylic Acrilan, Courttelle, Orlon, Dralon, Novacryl	<i>Acrylic fibres are produced from acrylonitrile, a liquid derived from oil refining and coal carbonisation processes. Easy-care and crease-resistant, acrylic fibres most closely resemble wool and are very popular for knitwear and light, washable tweeds.</i>	Acrylic fibres wash easily, under Codes 6 or 8, and dry quickly. A cold rinse should always be given before drying, to avoid creasing. Always iron <i>dry</i> —do not dampen for ironing.
Modacrylic Teklan, Dynel	<i>Based on derivatives of oil refining and coal carbonisation processes. Modacrylic fibres are used for both garment and industrial fabrics. Teklan, strong, hard-wearing and flame-proof is very practical for children's clothing.</i>	Washing at Code 6 is a simple matter, but only a cool iron should be used when the article is quite dry.
Elastomeric Lycra, Spanzelle	<i>These are stretch yarns with a high degree of elasticity, based on segmented polyurethane. Elastomeric fibres are used in foundation garments, swimwear and stockings.</i>	These fibres are always combined with others which dictate the washing instructions. Hand wash or minimum machine wash is recommended. Do not iron.
Nylon Bri-Nylon, Blue C Nylon, Tendrelle, Celon, Enkalon, Perlon	<i>Nylon's raw materials are benzene from coal, oxygen and nitrogen from the air and hydrogen from water. Nylon is extremely strong and has inherent elasticity. It can be spun into fine silk-like fibres which make it ideal for stockings and lingerie. Its crease-resistance and quick drying qualities have given nylon a large share of the men's shirt market.</i>	Knitted as well as woven nylon fabrics shed creases and are easy to wash and quick to dry. White nylon should be laundered according to Code 3. Coloured nylon at Code 4. It is often drip-dry and minimum or non-iron.
Polyester Terylene, Crimplene, Dacron, Trevira, Terlenka, Tergal, Diolen	<i>Polyesters are made from ethylene glycol and terephthalic acid, derived from petroleum. A very strong fibre, polyester is frequently found as a blend with wool or cotton. Used alone, polyester is often 'bulkied' or 'crimped' as with Crimplene, and knitted to give a durable and practical fabric.</i>	Woven or knitted into jersey fabrics, polyesters should be washed at Code 4, usually drip-dried and ironed only with a warm iron when necessary.
Triacetate Tricel, Tricelon, Arnel	<i>Primary raw materials in the manufacture of triacetates are wood pulp and cotton linters. Triacetates have a dry, crisp silky handle and slightly shiny finish. They have easy-care qualities and are crease-resistant.</i>	Always washable, at Code 6 or Code 8 for permanently-pleated fabrics, triacetates are quick drying and require little or no ironing. Must not be dry-cleaned with trichlorethylene.
Viscose Rayon Sarille, Fibro, Zantrel, Evlan, Triple A	<i>With a wood pulp base, viscose rayon is a cellulosic fibre and is probably the most widely used of all man-made fibres. Rayon is the old 'art silk' rayon and is still used to-day for linings or 'brushed' as a cheap wool substitute. It is also used as a blend where its absorbency is balanced with a stronger but non-porous fibre.</i>	100% viscose rayon fabrics may be treated at Codes 2, 4, 5 or 7, depending on the particular fibre content of the fabric, and individual instructions must be followed carefully. A medium-hot iron is usually suggested.

Processes and finishes

Crease resistance. Almost all fabrics have a tendency to crease and some, like pure linen, crease far more than others. To counteract this, the yarn or fabric is chemically treated to give it added springiness and resilience. Most crease resist finishes radically alter the structure of the fibre throughout its life. Drip-dry and minimum-iron usually applies to garments like shirts and underwear and indicates that they should shed their creases if they are hung out to dry after washing. The question of whether to iron or not to iron applies equally to non-iron, wash n' wear, as well as drip-dry and minimum-iron. Although you won't have to give your clothes the thorough going over a madras cotton shirt requires, they will look crisper and smarter if you do iron them lightly.

Trade marks *Bancare* Minicare**
Calpreta Tebilized**

Machine washability. What is so wonderful about machine washability, you may ask yourself as you empty your Monday load into a tub of warm, soapy water. Practically everything—when you consider that the fabric in question is pure wool tweed and pure wool jersey and knitwear. But machine washability doesn't mean that there is a special breed of non-shrink sheep. The men behind the Woolmark guarantee have devised a process of treating wool yarn which prevents shrinkage. What to look for is Machine Washable or Washable, Shrink-Resistant on the label, followed by detailed washing instructions. More miraculous perhaps than machine washable wool is the machine washable suede. This is a beautifully soft specially treated leather with a fine suede finish which can be tossed into a washing machine without losing its shape or special suede feel. It can be bought in small, medium or large skins (6 sq ft, 6½ sq ft, 7 sq ft).

Pre-shrunk. Fabrics can stretch quite badly in manufacture. To correct this, and to prevent them shrinking when washed at home, they are pre-shrunk as part of the finishing process. The pre-shrunk process often combines the same qualities as drip-dry and crease resist finishes.

Trade mark *Sanforized* Rigure* Tebilized**

London shrunk. A famous finishing process applied to wool suitings which are moistened and then allowed to dry out naturally. This leaves them in the ideal condition for tailoring.

Permanent press. To permanently pleat wool, the fabric is chemically 'processed' and then fixed by steam pressing. More

rigorous treatment can be given to man-made fibres and special blends. They are soaked with chemicals and then 'cured' by literally baking them at high temperatures in ovens! This process permanently sets pleats and creases and is particularly suitable for skirts and men's trousers.

The heat treatment is now being applied as well to entire garments which claim never to crease, wrinkle, stretch or lose their shape and are also fully machine washable. At the moment this heat treatment mostly applies to men's wear, especially trousers.

Trade marks *Koratron* Evvaprest**

Fashioned. Fully fashioned denotes that knitwear or stockings have been 'fashioned' into shape on the knitting machine. Semi-fashioned applies to knitted garments that are only partially fashioned.

Moth-proofing. As far as the British Trade Descriptions Act (which came into force at the end of 1968) is concerned, there are distinct differences between moth-proof and moth-proofed. The first denotes fabrics which are inherently moth-proof: for example no moth has the right kind of digestion to cope with acrylics or polyesters. The second applies to wool fabrics, something moths are especially fond of, and indicates that a garment is treated against moth for life. If you suspect repeated washing or dry cleaning has removed the proofing, you can buy a tin of anti-moth or fit moth balls in your cupboard. Some people actually like the smell!

Flame-proofing. By law, young children's and old people's night clothes have to be treated for flame resistance. However, this can wash out if you use soap or a detergent containing soap. One of the best answers is to make night clothes in Courtauld's new flame-resistant fibre, Teklan. Teklan can be woven or knitted into warm, hard-wearing fabrics in a whole range of pretty colours. Always wash flame-proofed fabrics according to the directions.

Trade marks *Teklan* Proban**

Rain-proofing. When does a shower become a downpour? When you discover your raincoat is only water repellent, and not, as you might have hoped when you bought it, waterproof, and you get very wet. Water repellent, or the words rain resist or showerproof sewed on to a tab inside your raincoat can mean it has been treated with silicones to resist a certain amount of water. Waterproof means one hundred per cent resistance to rain and that the article is made from a rubberized or plastic-covered fabric or

treated with wax. **NB.** This term can be only applied to garments which have reinforced seams!

Trade marks *Scotchgard* Aqua 5**

Lustre finishes. A few years ago, when crisp cotton with a shiny finish was in fashion, resins and starches were applied to them to give a lustre. This gloss finish is now primarily applied to furnishing fabrics in the form of glazed chintz.

Trade mark *Everglaze**

Useful definitions

Bulking or high bulk. A process which fluffs out the fibres of the yarn to give extra softness, stretch and absorbency. It also gives a pleasant, deeper texture particularly in knitted fabrics made from acrylics or polyesters.

Count. The yarn count indicates the thickness or fineness of cotton, wool or linen yarns. Traditionally, the higher the count the finer the yarn; with Tex, however, which is replacing counts, the lower the finer applies.

Denier. The same as count, but is used for silk and man-made filament yarns. As in stockings, the lower the denier figure the finer the yarn.

Mercerized. Cotton yarns, specially treated under tension, to make them extra strong, colourful and lustrous.

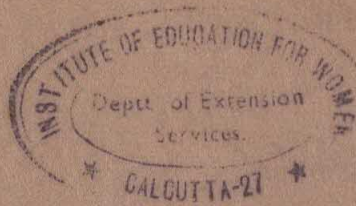
Spun yarns. Made from fibres spun to various thicknesses—from the softly spun yarns used for nice Shetland sweaters (woollen spun) to the fine, tight, smooth yarn (worsted spun) used for fine worsted suitings.

Warp. The lengthways threads in woven fabrics.

Weft. The widthways threads (left to right) in woven fabrics.



Silky looks



8 Crepe de chine (*Crape-de-sheen*). A luxurious light-weight satiny crepe.

9 Faille (*Fie*). Soft fabric with light, flat horizontal rib.

Foulard (*Foo-lar*). Light, soft twill-woven fabric, usually silk or rayon. Often used for scarves and men's ties.

10 Grosgrain (*Grow-grain*). Fabric with pronounced fine horizontal rib.

Ottoman. Heavy fabric with pronounced horizontal ribs. Originally made with silk warp and wool weft.

11 Peau de soie (*Poe-de-swah*). Very soft satiny dress silk with a lustrous sheen.

12 Satin. Basic weave which produces a smooth shiny finish. Fabric could be silk, a blend, all Tricel, all nylon, all acetate.

Sateen. Smooth shiny weave, often confused with satin—but sateen is woven on the weft, satin on the warp.

Sharkskin. A smooth, heavy, shiny-surfaced fabric with a stiff handle.

13 Taffeta. A crisp handling, plain woven fabric, sometimes very expensive. Cheaper quality ideal for linings.

14 Shantung. Plain-woven fabric, originally hand-loomed from silk, with imperfections in the yarn giving a rough slubbed effect.

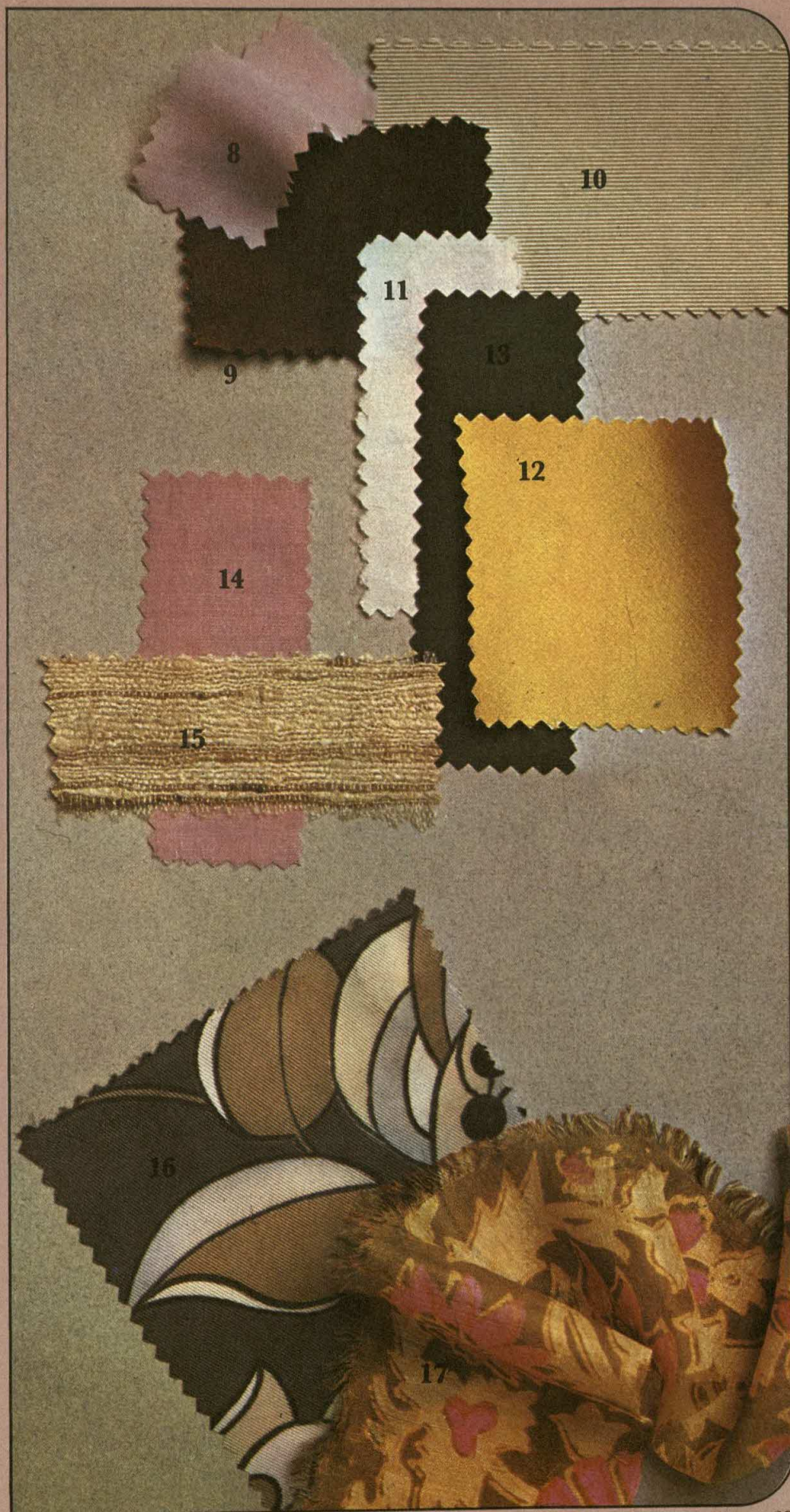
Honan. A fine, crisp, smooth fabric, suitable for blouses and dresses and, in heavier weights, men's tropical suitings. Its name derives from a province in China.

Thai (*Tie*). Comes from Thailand. A beautiful, rich-looking fabric, heavier in weight than Honan. Dyes brilliantly in jewel colours, plain, shot or plaid.

15 Tussah/wild silk. Natural fibre from the silkworm in its untreated form, with uneven texture and usually natural beige in colour. The fabric is called tussore.

16 Surah. Twill-woven, lustrous fabric, with a soft handle.

17 Silk. Hand-blocked pure silk. Silk is a fibre, not a fabric. 'Pure silk' may only be used where there is no metallic or other weighting of any kind, except that which is an essential part of dyeing.



Silky looks (contd.)

Sheers

1 Chiffon. Sheer delicate fabric with a plain weave and a soft floating quality.

2 Net. A mesh fabric in various weights.

Tulle. Very fine silk or nylon net with a six-sided mesh, used for veils or evening wear.

3 Organza. Light-weight, semi-sheer, plain-woven fabric of silk or nylon, with a very crisp finish.

4 Georgette. A fine crepy fabric with a light but quite crisp handle. Can be of wool, silk, or man-made fibre.

Brushed and pile

5 Brushed fabric. Material that has had the surface raised to provide extra warm handle.

Chenille (*Sh-neel*). Tufted fabric woven from a specially made tufted chenille yarn. Expensive, due to the elaborate method of producing the yarn.

6 Corduroy. Cut pile fabric with a wide or narrow rib and a plain back: a tough, solid fabric.

7 Fur fabric. Woven or knitted deep pile fabric made to imitate fur or fleece.

Suede-cloth. Woven or knitted fabric with a tight surface to resemble suede. The nap is close and on one side only.

8 Velvet. A plain or figured fabric, originally of silk, with a thick cut pile to give a smooth, rich luxurious finish. Velvet can now be crease-resistant, water-repellent and fully washable, and made of nylon and other fibres.

9 Velveteen. A cotton fabric with a short close weft pile, made to look like velvet. It has a plain-woven back.



Rich fabrics

10 Brocade. Richly figured Jacquard-weave fabric with a pronounced design on a satin ground, often incorporating several colours.

11 Cloqué [*Cloe* (as in *toe*) -*kay*]. Multi-weave fabric made from yarns of different character which give a raised or 'blistered' effect.

Damask. A glossy Jacquard-woven fabric similar to brocade, but flatter. Traditionally associated with curtaining and table cloths.

12 Matelassé (*Mat-e-lassay*). A multi-weave fabric with a strong quilted look.

13 Moiré (*Mwa-ray*). A heat and pressure finishing process which gives a watered or waved effect to fabrics.

14 Lamé. Silvered and gilded metallic threads which are incorporated into all types of fabric to give sparkle and glitter. Nowadays, many of these threads are washable.

Lacy fabrics

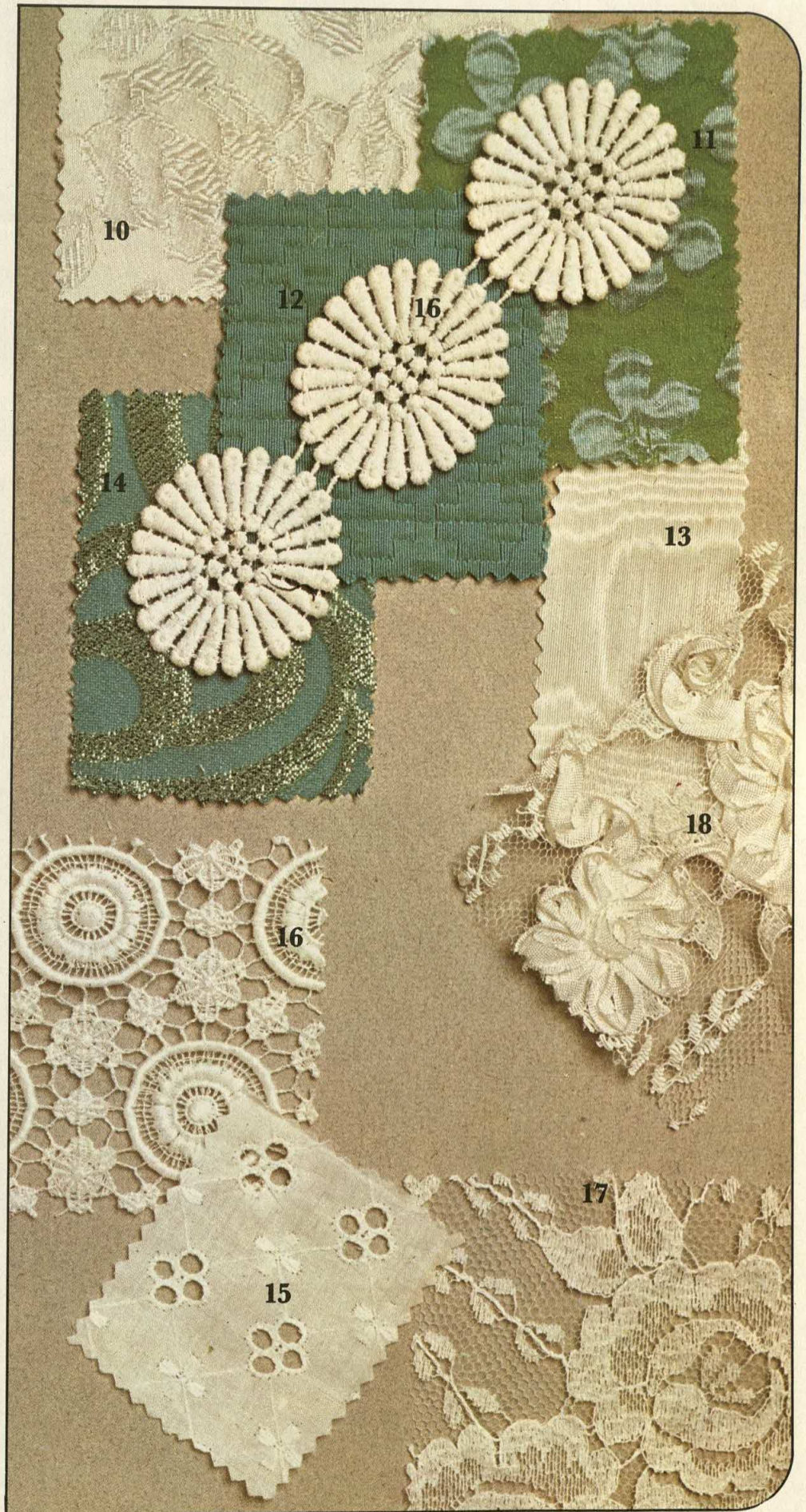
15 Broderie Anglaise. Embroidered fabric (traditionally cotton) with cut-out designs.

Chantilly lace. Well-spaced isolated floral motifs with clear net background constructed from a finer yarn. The main parts of the design are generally outlined with heavier thread.

16 Guipure (*Ghi-pure.*) Heavy open-work lace, usually cotton.

17 Leavers. A delicate lace made on the Leavers lace machine, originally developed in Nottingham.

18 Ribbon lace. The patterns in the lace (eg flowers) are outlined in ribbon.





Know Your fabrics

Cotton and linen looks

Firm weaves

Pronunciation of some words given in italics.

1 Sailcloth. A very strong, firmly woven canvas. Originally used for sails, it is now available in various weights, plain or printed.

2 Canvas and Duck. Tightly-woven cotton or linens in various weights, in a plain or rib weave: duck is slightly heavier than canvas.

Calico. Plain-woven mid-weight cotton, sometimes printed, with matt finish.

3 Gabardine. A tightly-woven fabric with a marked diagonal twill weave.

4 Poplin. Plain-woven fabric with very fine horizontal ribs.

5 Ticking. A striped firm cotton originally used for mattresses.

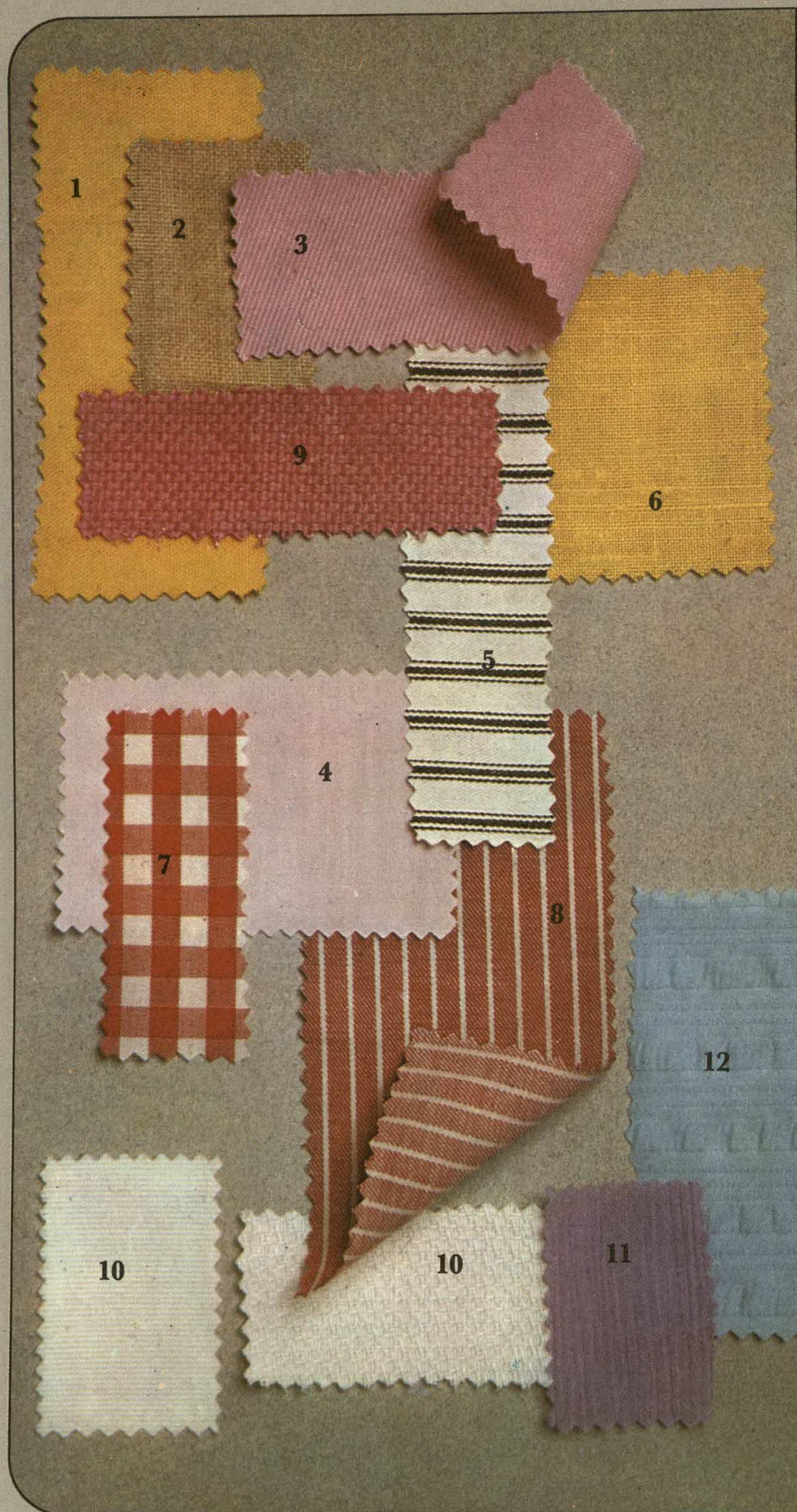
6 Slub weave. A slub-woven fabric, typical of a 'linen look' showing the characteristic slubs or unevenness of the natural flax yarns.

7 Gingham. Yarn-dyed plain weave cotton fabric in stripes, plaids and checks.

8 Denim. Very tough washable strongly twilled fabric, usually cotton, often with a slightly 'faded' appearance.

Madras. Fine cotton shirting with a woven design in stripes, plaids and checks. Authentic Madras is from India and has a slightly mottled, slubbed effect.

9 Hopsack. A firm fabric with an even, double weave.



Textured

10 Piqué (*Pee-kay*). Firm, woven fabric with horizontal rounded ribs or cords. Types of piqué include 'waffle' piqué with fine honeycomb weave.

Crepon (*Cray-pon*). Fine shirting fabric, using creped yarns to give a tree-bark effect.

11 Plissé (*Plee-say*). Knife pleats, patterns or 'blistered' pleat effects created by a weaving or chemical process. The word means 'pleated' in French.

12 Seersucker. A fabric with an alternating crinkled stripe or design made by weaving with warp threads at varying tensions, or by treating fabrics like linen and cotton with caustic soda solution, causing the treated parts to contract.

Light-weight

13 Batiste. Soft, semi-sheer, light-weight fabric, originally of flax, now can be cotton or a variety of other fibres.

14 Organdie. Feather-weight plain-woven cotton with very crisp finish.

15 Lawn. A fine light fabric similar to handkerchief cotton and lovely for shirts and lingerie.

16 Lace. Hand or machine-made fabric consisting of a network of threads drawn into decorative patterns.

Muslin. Plain-woven open gauze, traditionally in cotton.

17 Voile. A fine plain-woven open-textured fabric.

Shiny

18 Cotton satin. Satin-woven cotton, often treated for high-lustre and crease-resistance, is found chiefly in good-quality printed furnishing fabrics.

Napped and Pile

Flannelette. Cotton flannel, with its slightly napped warm surface and solid handle, is traditionally the material for 'flannel' petticoats and nightdresses.

19 Terry towelling. A soft highly absorbent cotton towelling fabric with closely woven loops on one or both sides.



Woollen looks

1 Bedford cord. A hard-wearing fabric with heavy rounded ribs or cords running in the warp direction.

Bengaline. A heavy smart fabric with fine crosswise rib, similar to faille. Sometimes made from wool (worsted), but can be from cotton, silk or other filament.

2 Twill. A particular type of weave characterised by a diagonal rib called a 'twill'.

3 Cavalry twill. Twill with a pronounced double diagonal ribbed weave.

4 Gabardine. A tightly-woven fabric with a marked diagonal twill weave.

5 Ottoman. Heavy fabric with pronounced horizontal ribs. Originally made with silk warp and wool weft.

6 Whipcord. A rugged, long-wearing fabric distinguished by a prominent upright slanted twill.

7 Bouclé (*Boo-clay*). A fabric woven or knitted with looped or knotted yarn to give a curly look to the fabric surface.

8 Crêpe (*Crayp*). Fabric with a slightly crinkled or 'puckered' surface, using highly twisted crepe yarns or chemical treatment.

9 Hopsack. A firm fabric with an even, double weave.

10 Alpaca. Fine, very costly fabric, plain or twill-woven, made either wholly or with a high proportion of the long hair of the alpaca goat.

11 Baratheia. A closely-woven fabric with 'pebble' surface, of twilled hopsack weave used for tailored wear.

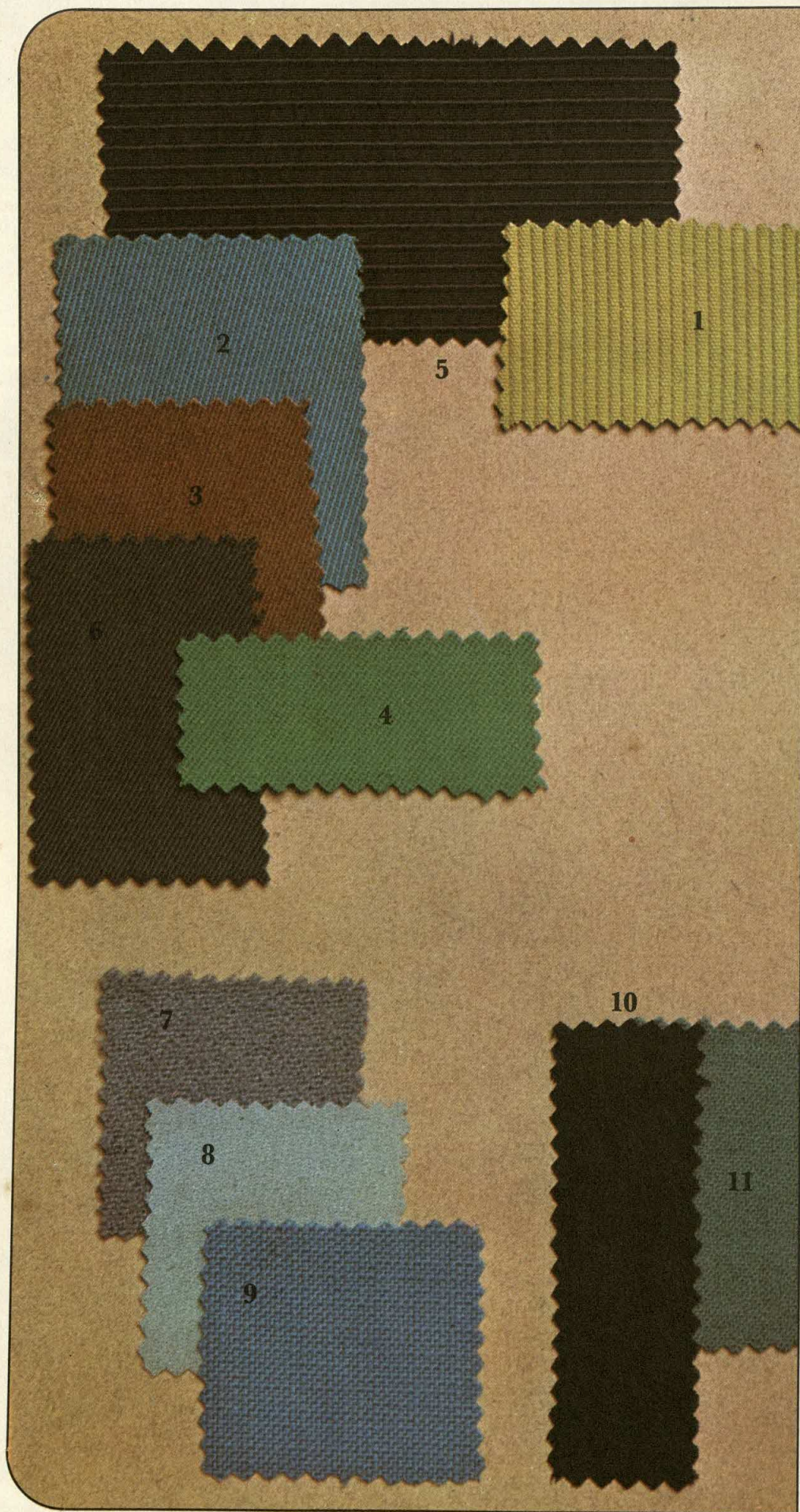
Covert cloth. Usually twill-woven, covert cloth has a softly mottled surface and a good solid handle.

Serge. Heavy fabric with a simple flat rib.

Napped

Angora. Fabric made from the hair of the angora rabbit giving a warm, soft wool with very fluffy surface.

12 Broadcloth. Wool broadcloth has a glossy, napped surface, and a twill-weave. Usually dyed in dark colours.



13 Doeskin. Compactly-woven wool with a smooth, short nap.

14 Flannel. Plain or twill-woven traditionally all-wool fabric with a softly napped surface.

15 Velours. Warm fabric, usually of wool, with plain or satin-weave and a short, thick pile in one direction.

16 Melton. A heavy-weight wool coating with the shortest nap of any of the napped wools, and a 'felted' appearance.

Mohair. Available in many weaves, colours and patterns, long-haired mohair is a natural fibre from the angora goat, exceptionally warm to wear.

Light-weight

17 Challis. Soft and supple light-weight cloth, often delicately printed.

18 Georgette. A very fine, sheer, matt fabric, usually in a plain weave, made of a twisted yarn, not necessarily wool, to give a pebbly, crepe effect.

19 Nun's veiling. Very fine plain-woven fabric, mainly used for babies' and children's wear. Can be of wool, silk or cotton.

Vicuna. Softest fabric of all, made from the undercoat hair of the vicuna, the smallest of the Andean llamas.

Tweeds

20 Tweed. Roughly surfaced, traditionally woollen fabric, often with distinctive patterns (eg checks) obtained by weaving several coloured yarns. Well-known types include Donegal tweeds from Ireland with a distinct slubbed-surface texture, and Harris tweed, a tough, colourful pure wool fabric handwoven in the Outer Hebrides.

These are typical tweed patterns:

21 Herringbone

22 Shepherd

23 Glen

24 Tattersall

25 Houndstooth



Knitted and stretch fabrics

1 Jacquard jersey. Patterned double jersey with a design incorporating up to four separate colours.

2 Tricot. (*Tree-coe*). A fine single-knit jersey used for lingerie, as a backing for bonded fabrics and for very light blouses or summer dresses.

3 Stretch fabrics. The use of the new elastomeric yarns, eg Lycra, and bulked synthetic yarns, eg Crimplene, means that many woven fabrics not normally expected to have stretch can now have this property added. Some degree of stretch can also be imparted by modified weaving techniques or special finishing treatments. Knitted fabrics have natural stretch properties, because of their loop structure. Stretch fabrics are used for bathing suits, ski pants, babies' rompers and so on.

Bonded and laminated

4 Almost all fabrics can be bonded, a process which literally sticks two fabrics back-to-back. Sometimes a very thin layer of foam is used as an adhesive; or thicker foam, combining adhesive and insulator, giving added bulk. Bonding is most commonly used for giving body to rather light insubstantial fabrics.

5 PVC. Fabrics can be laminated with polyvinyl chloride—a strong fine plastic waterproof film—for rainwear or upholstery. PVC coated fabrics can be bought by the yard and make practical tough play clothes for small children.

Wet-look

Ciré (*See-ray*). Wet-look, shiny finish originally imparted by waxing the surface. Now mostly produced from PVC (see above) or other plastic film coating, but also by heating the surface of the fabric, usually nylon, with hot rollers.

Non-woven

6 Felt. A dense, fibrous fabric made by interlocking fibres like wool under heat and pressure. Used in heavy-weights for flooring, light for walls and fun clothes.

7 Interlinings. Non-woven interlinings for garment shaping, such as Vilene, can be cut in any direction and are available in several different weights often with an adhesive backing.



